









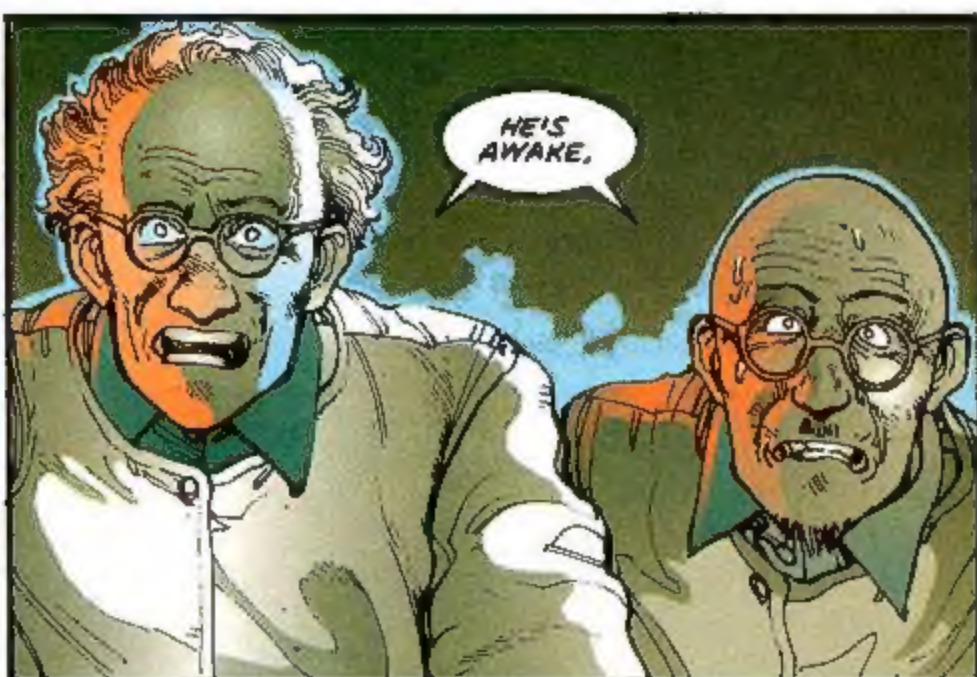






# KRAKLE

YOW!







HEY, KAY,  
DO YOU  
THINK  
IT'S  
GETTING  
COLDER?

HE'S  
AWAKE...?  
THEY CAN'T  
MEAN WHO I  
THINK THEY  
MEAN.



HEY!

S KAK



YAAH



GGDONG

WHAT  
IS  
THIS?!

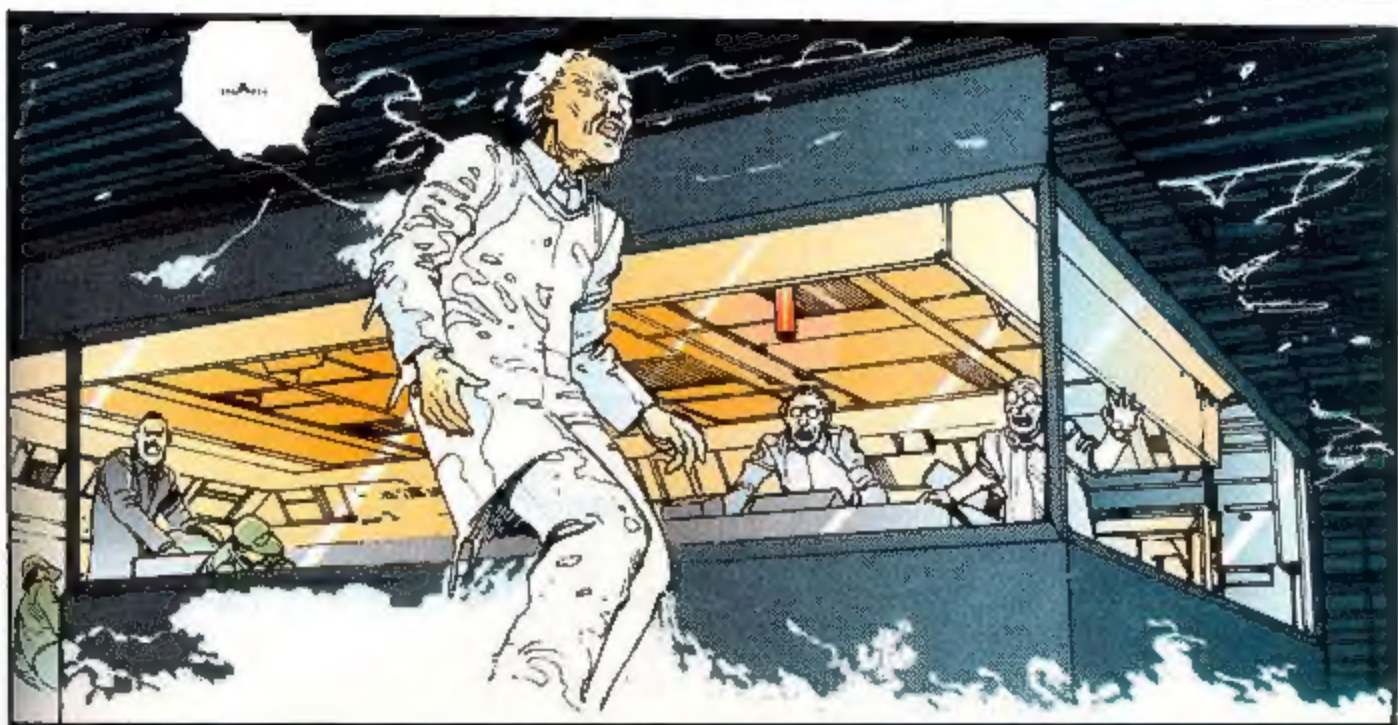


OONING

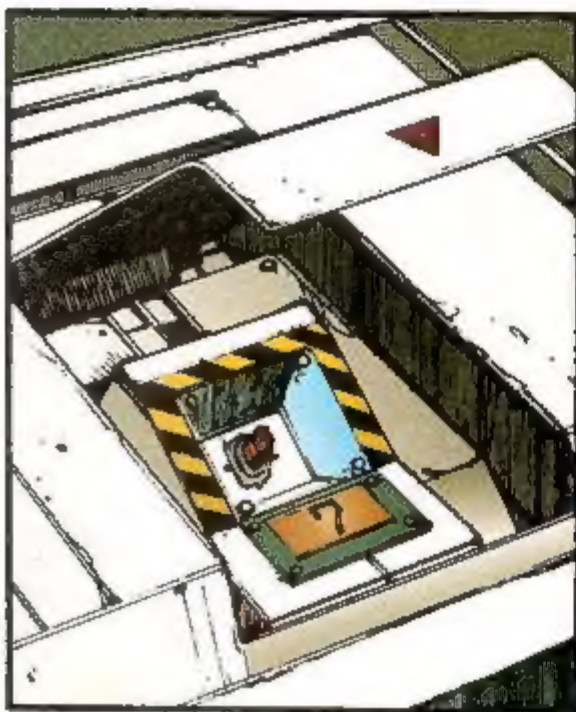


SOMETHING WRONG,  
FRIEND? YOU LOOK  
LIKE YOU'VE SEEN A  
GHOST.

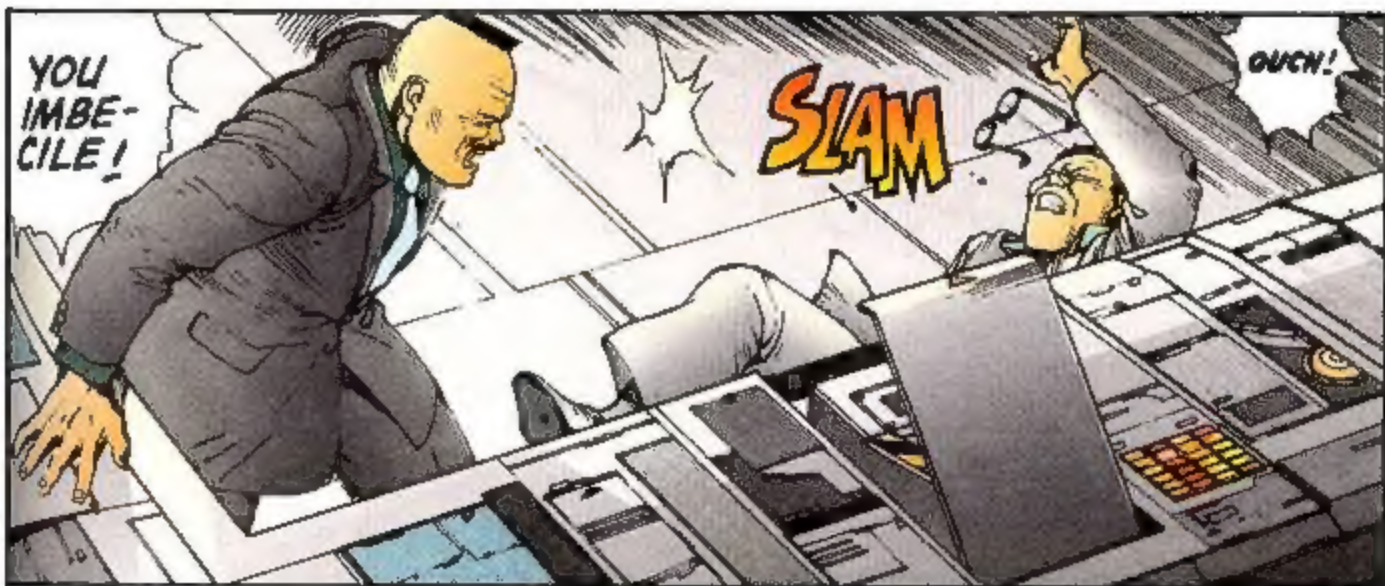














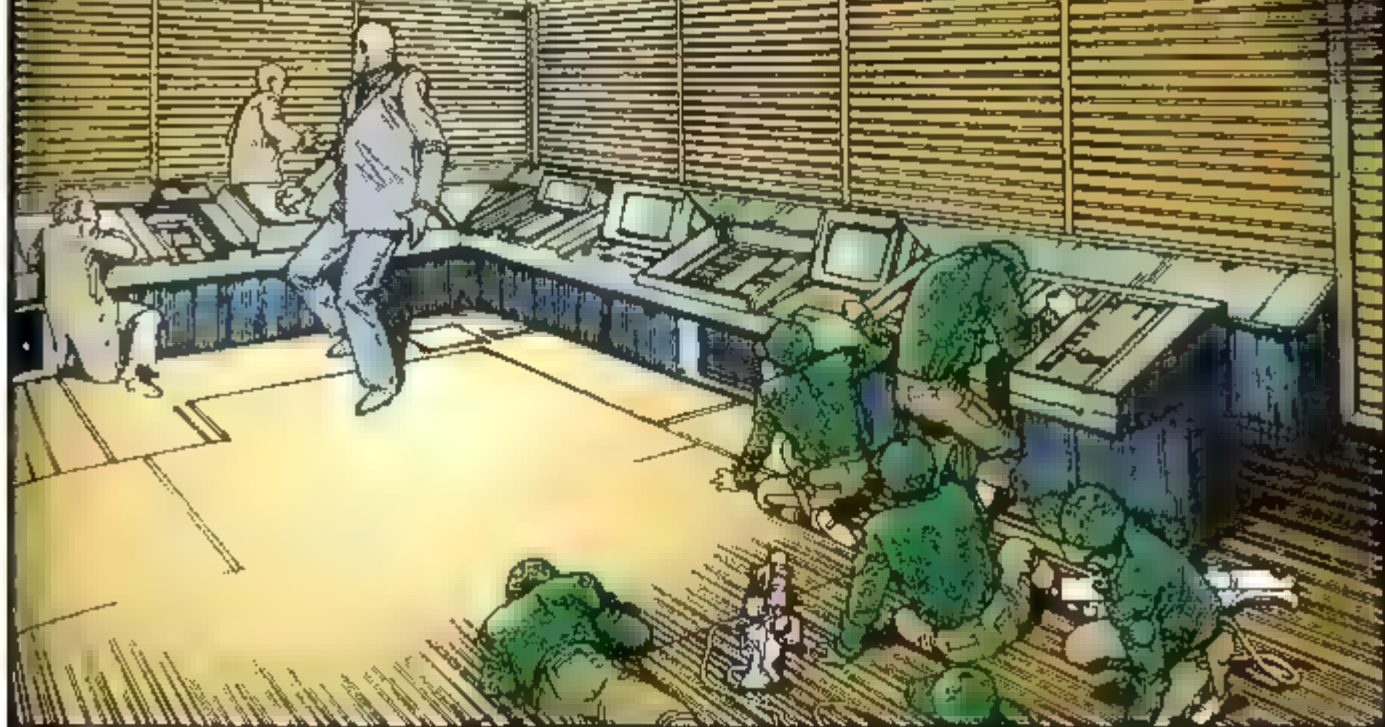
# SHOOOOO



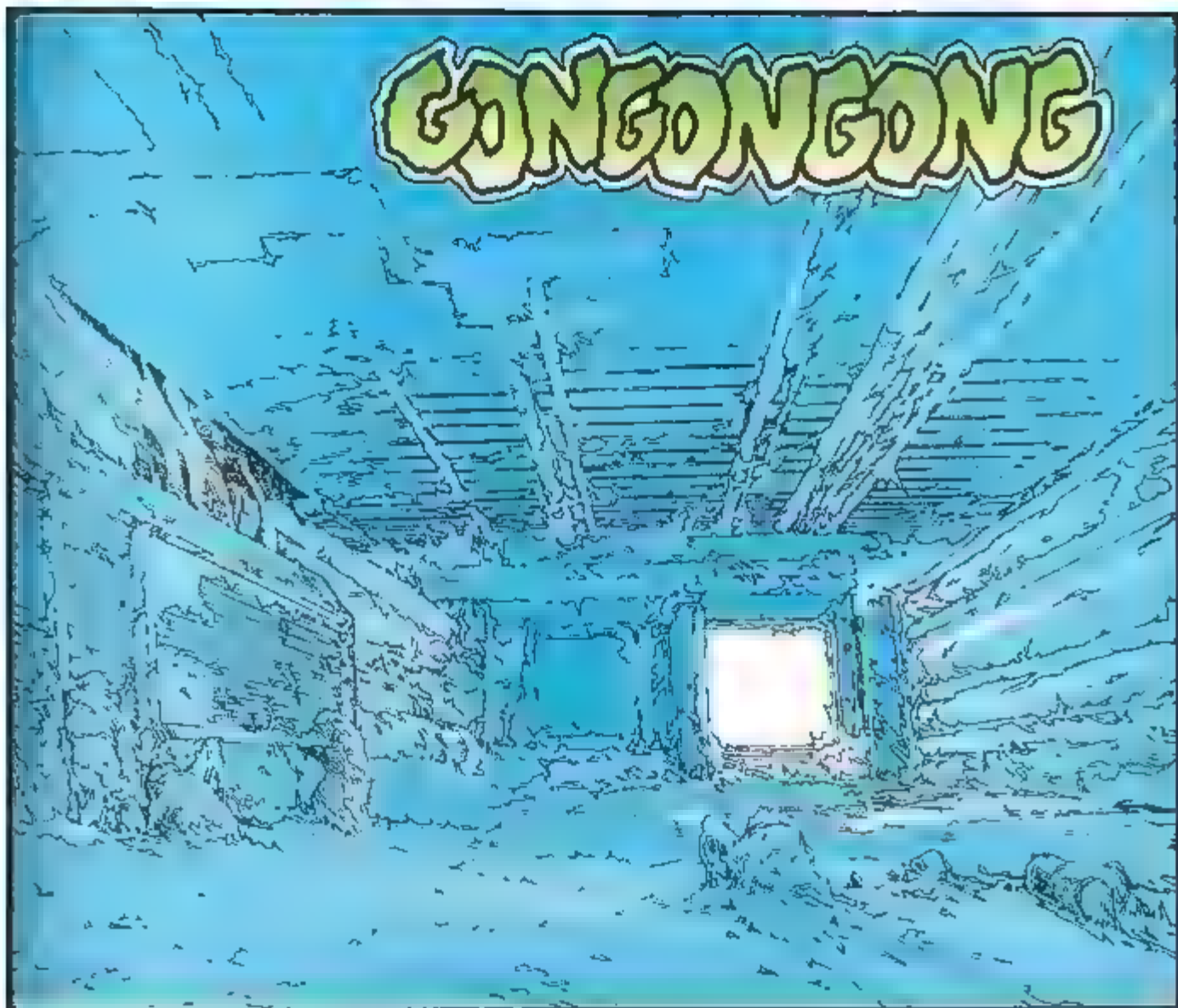


DOCTOOR--!

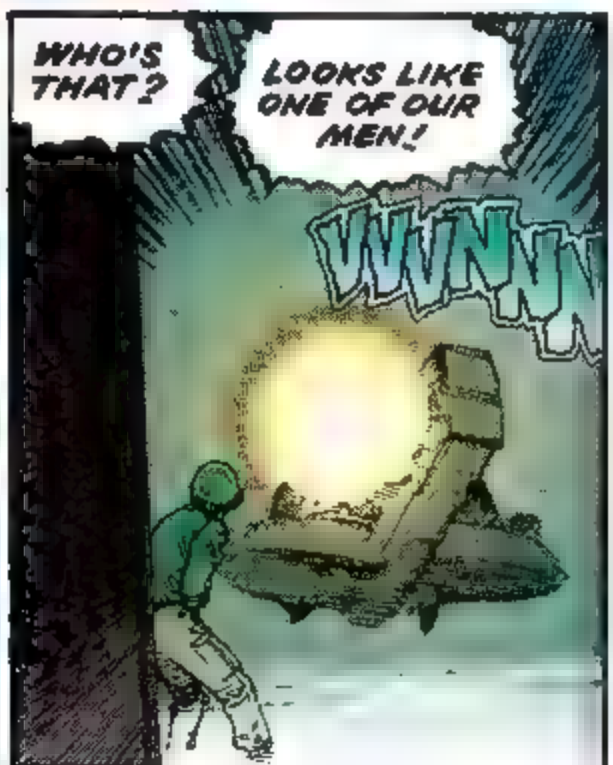
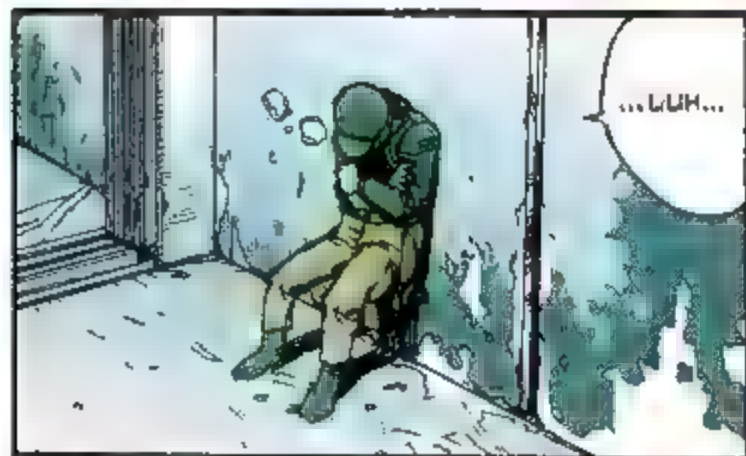
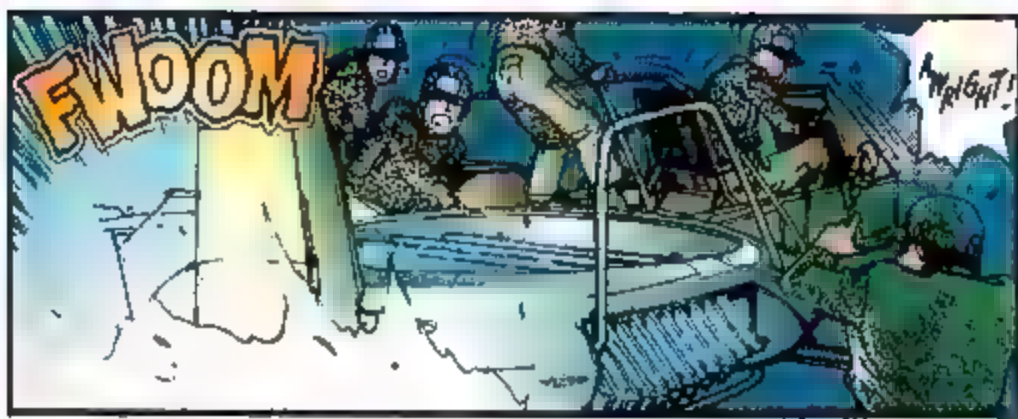
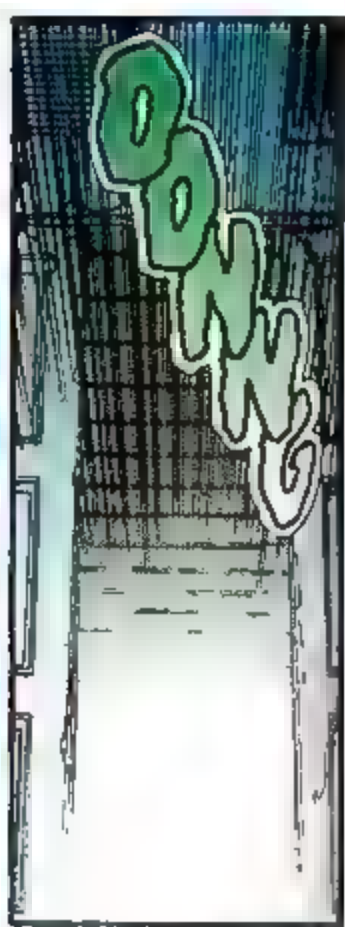
KLANKLANKLANG



GONGGONGGONG









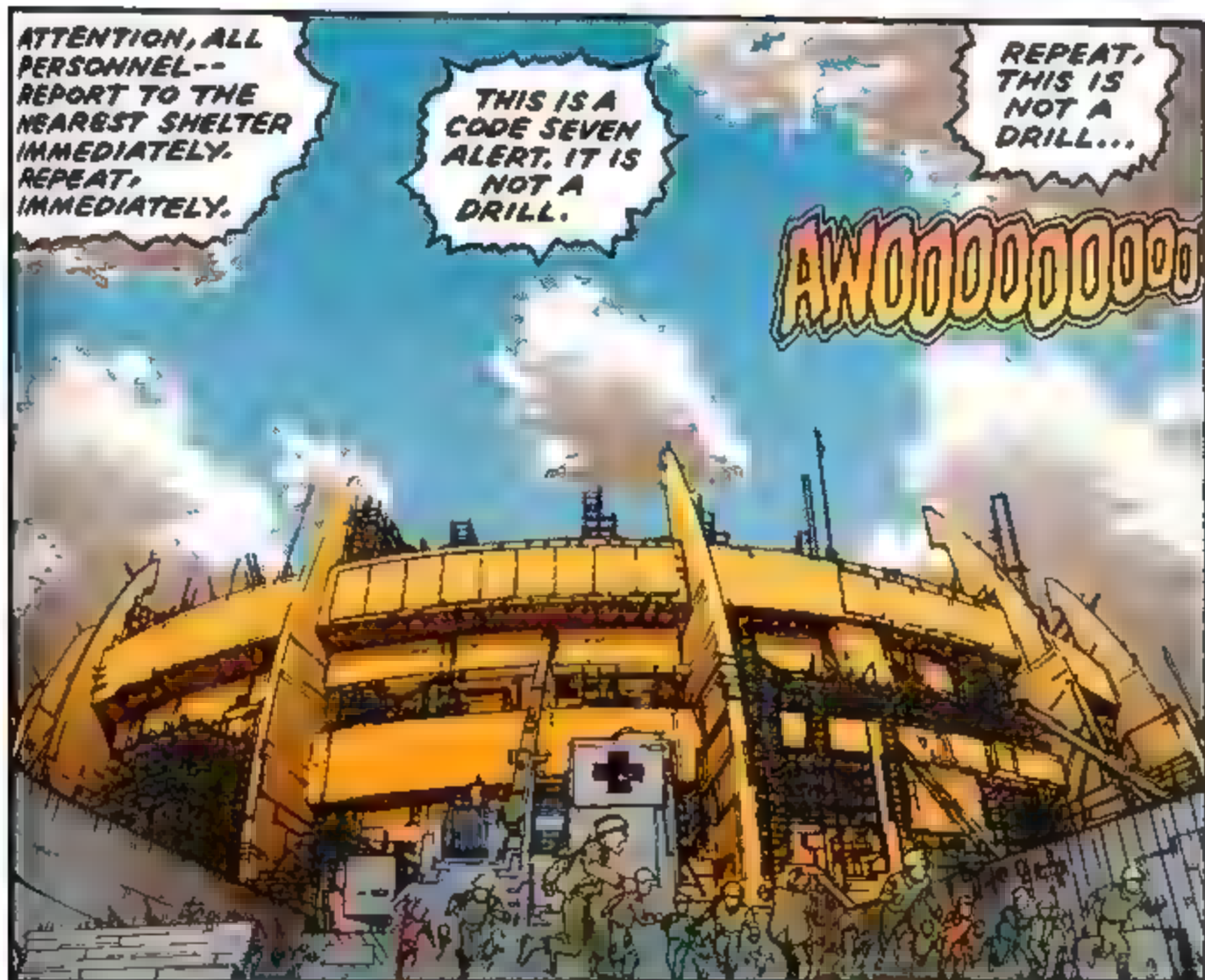


WUWUWUWU  
CAN YOU MAKE IT?

HURRY!



AROoooooooooGA



ATTENTION, ALL PERSONNEL--  
REPORT TO THE NEAREST SHELTER  
IMMEDIATELY. REPEAT,  
IMMEDIATELY.

THIS IS A  
CODE SEVEN  
ALERT, IT IS  
NOT A  
DRILL.

REPEAT,  
THIS IS  
NOT A  
DRILL...

AWOoooooooooooo



AROOOOOOOOOO

WOK

YOU HEAR THAT? A CODE SEVEN ALERT--IT MEANS THAT WHATEVER'S UP, THE BRASS RANKS IT AS WORSE THAN A NUCLEAR ATTACK

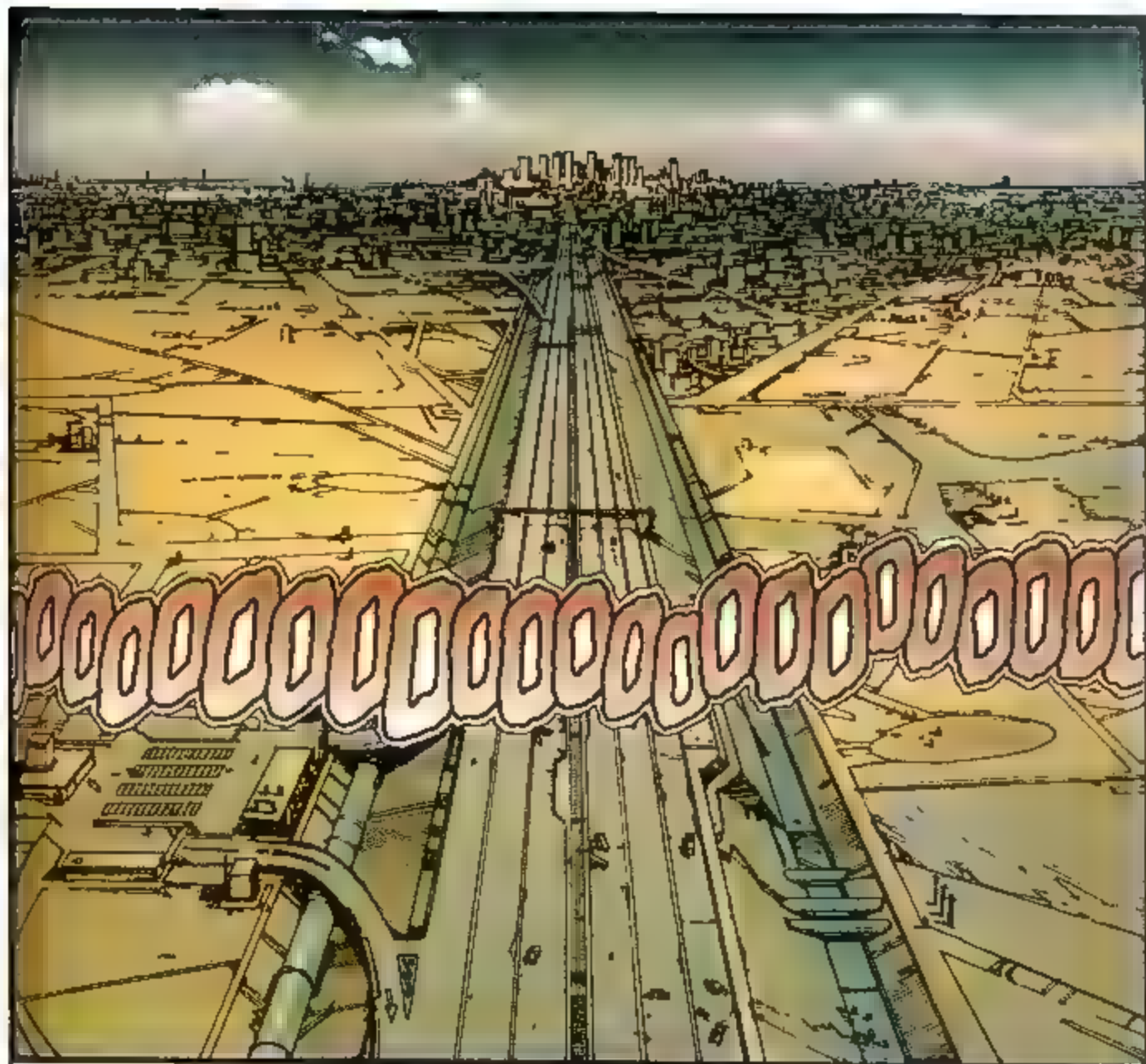
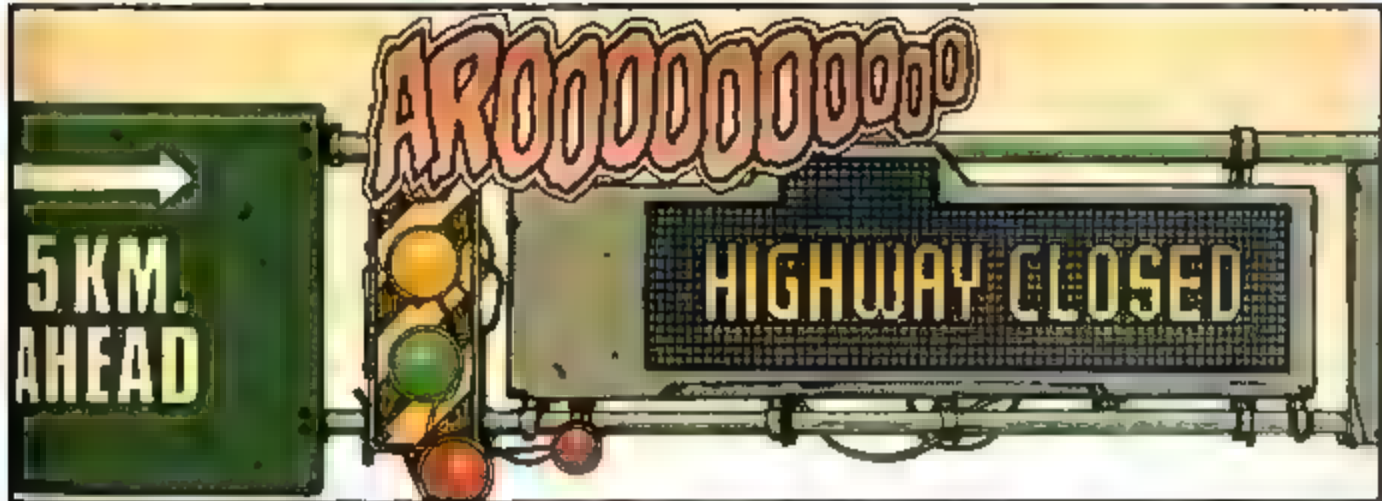
GONG

WE'RE MOVING!

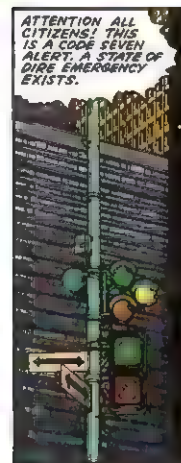
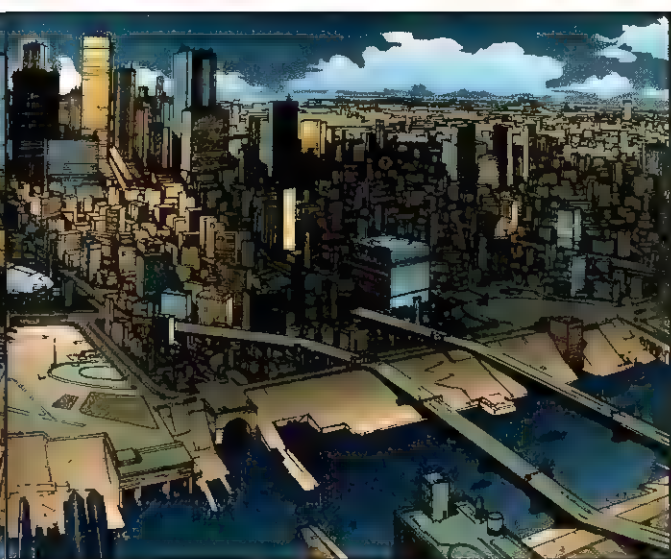
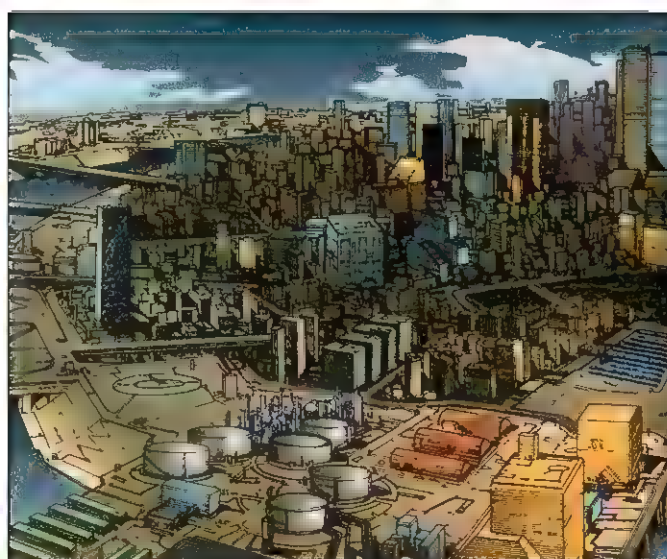
BUT I THINK FOR THE MOMENT WE'RE SAFE ENOUGH TO SETTLE WHAT'S BETWEEN US.

GONG

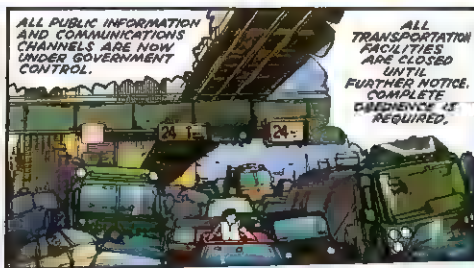






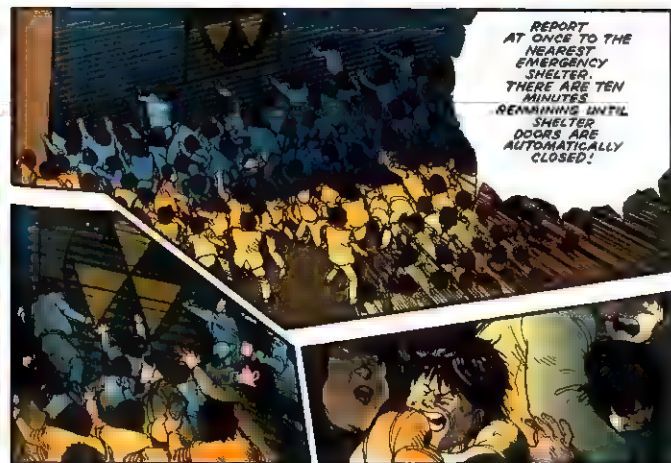


ATTENTION ALL CITIZENS! THIS IS A CODE SEVEN ALERT. A STATE OF PURE EMERGENCY EXISTS.



ALL PUBLIC INFORMATION AND COMMUNICATIONS CHANNELS ARE NOW UNDER GOVERNMENT CONTROL.

ALL TRANSPORTATION FACILITIES ARE CLOSED UNTIL FURTHER NOTICE. COMPLETE OBEDIENCE IS REQUIRED.



REPORT AT ONCE TO THE NEAREST EMERGENCY SHELTER. THERE ARE TEN MINUTES REMAINING UNTIL SHELTER DOORS ARE AUTOMATICALLY CLOSED!



WHERE'S  
MR. NEZU?

GET LADY  
MIYAKO  
TO  
ONE  
OF  
THE  
UNDERGROUND  
SHELTERS!

TOKKA TOKKA TOKKA

TOKKA

...SO...

NO ONE COULD  
STAND IN THE WAY  
OF WHAT WAS  
DESTINED TO  
BE...

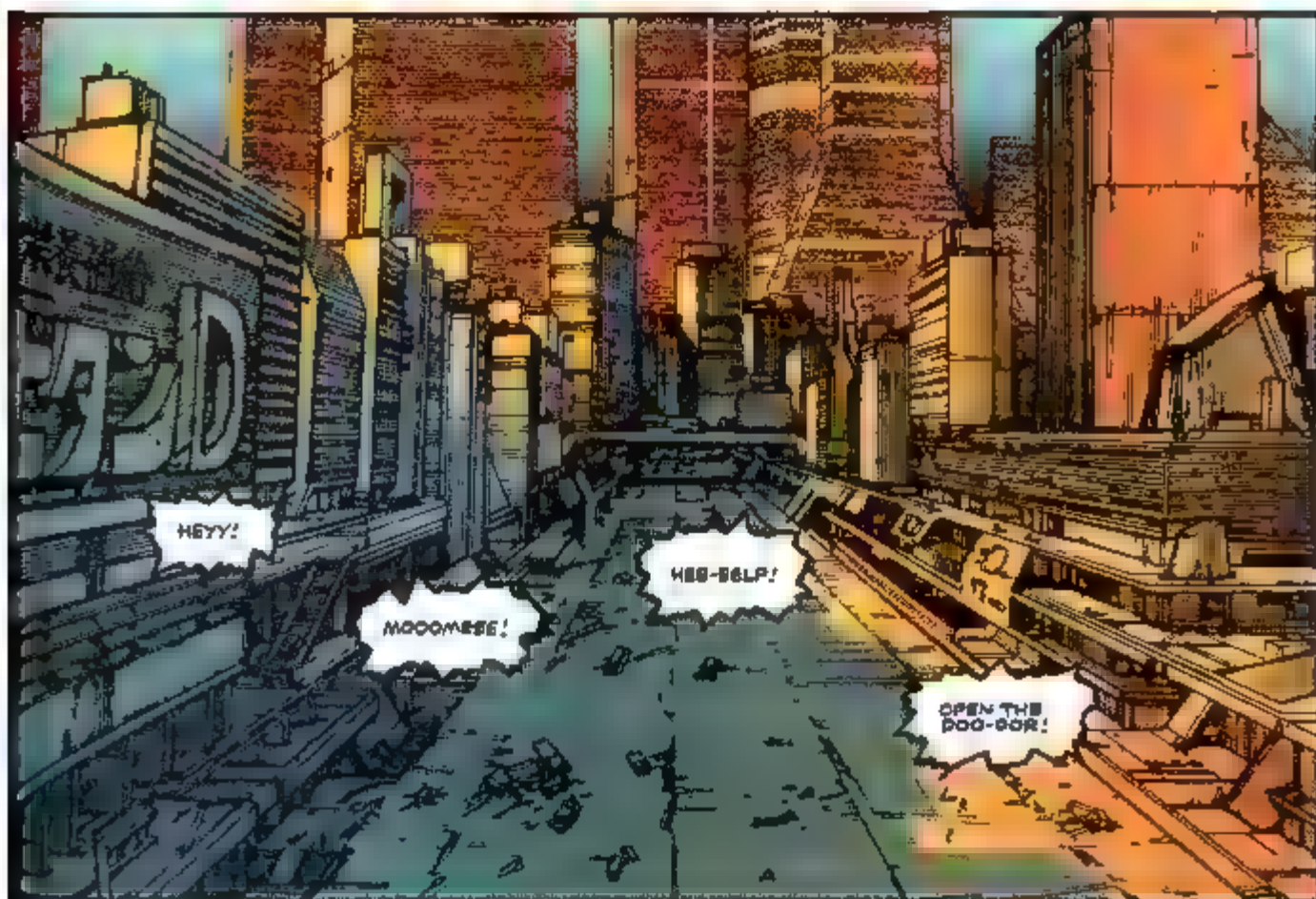
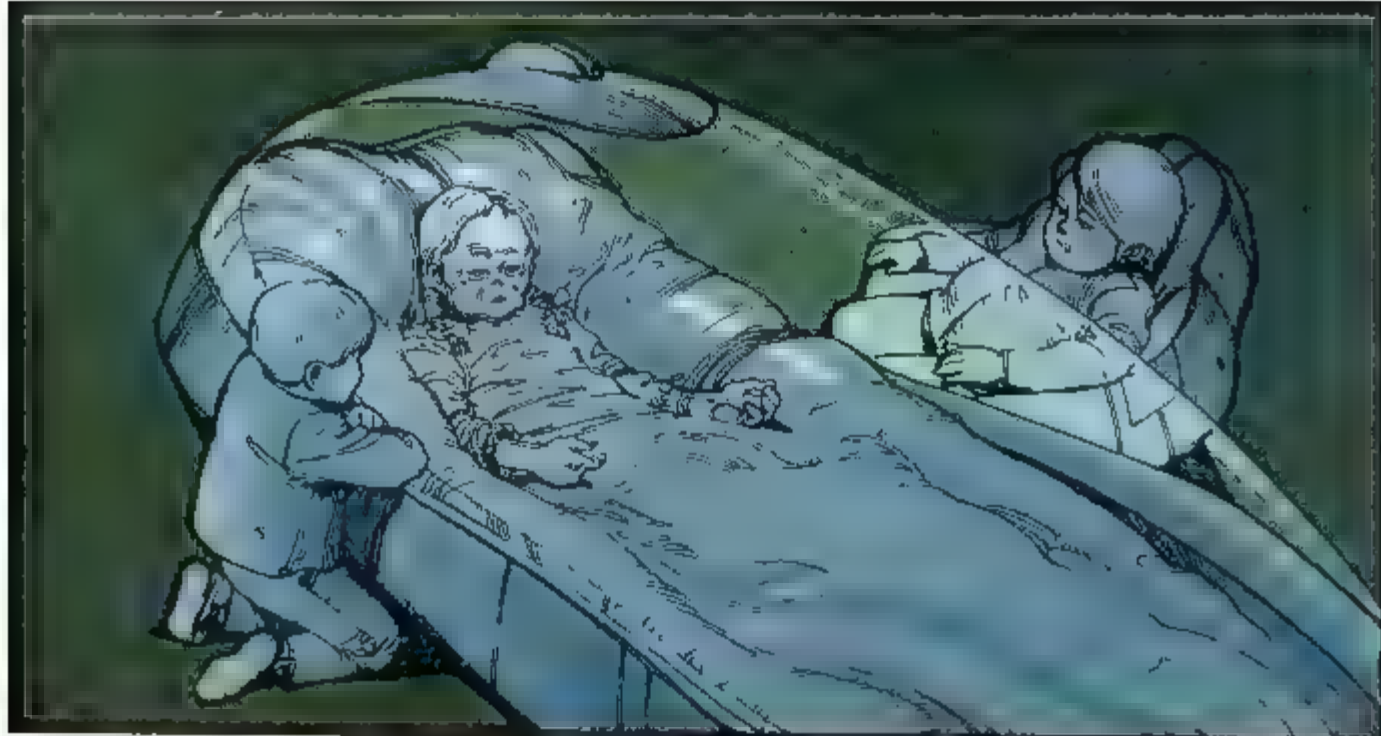
THEN...  
AKIRA  
HAS  
ALREADY  
--?!

WE MAY  
STAY HERE  
AWHILE...  
BEFORE  
DISASTER  
REACHES  
ITS  
HAND  
TOWARD  
US...

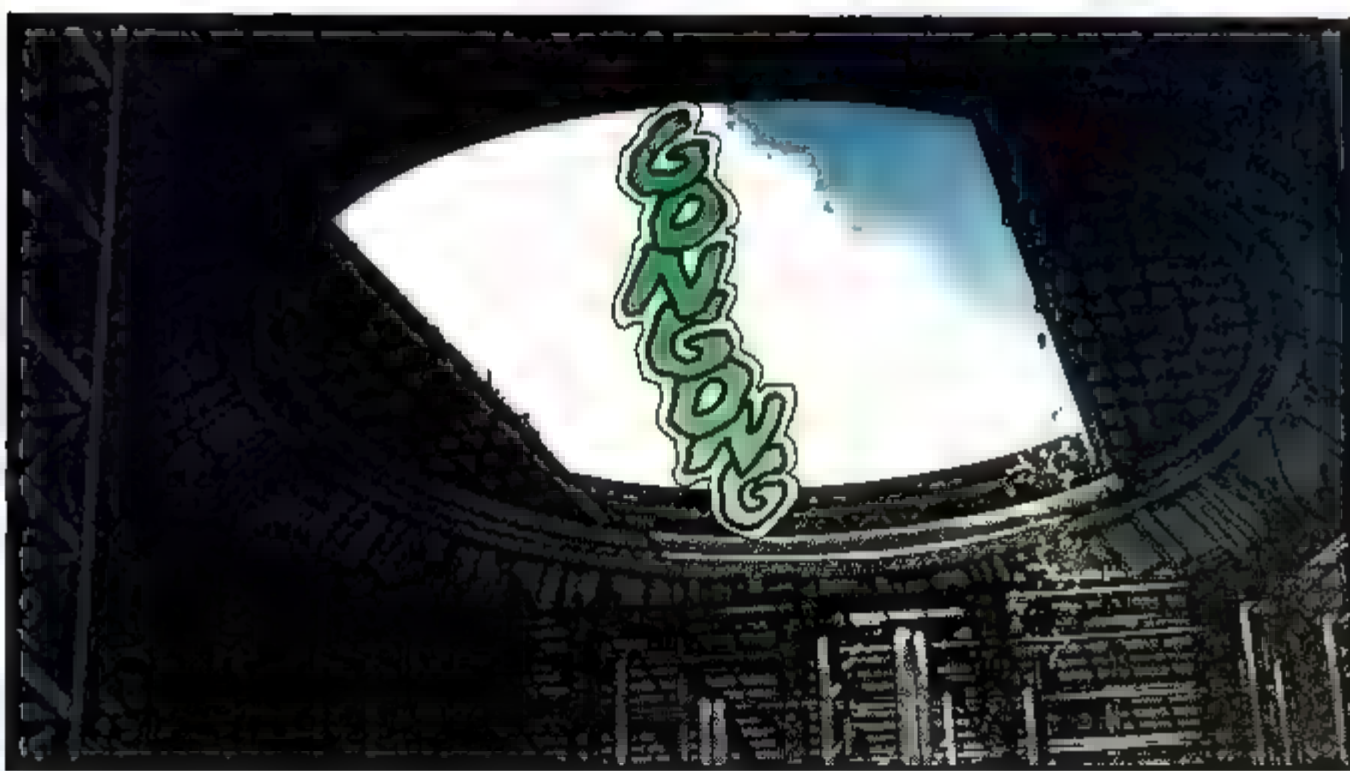
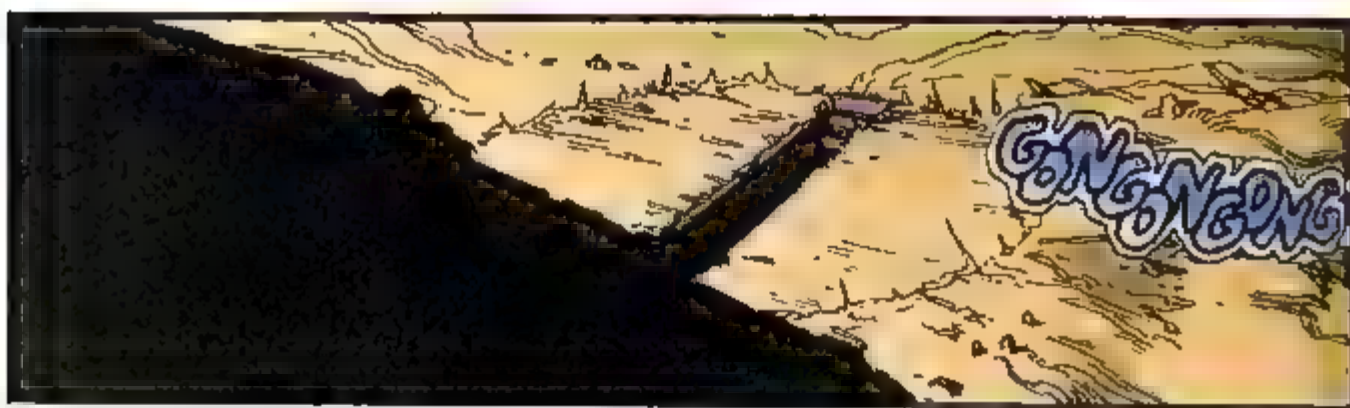
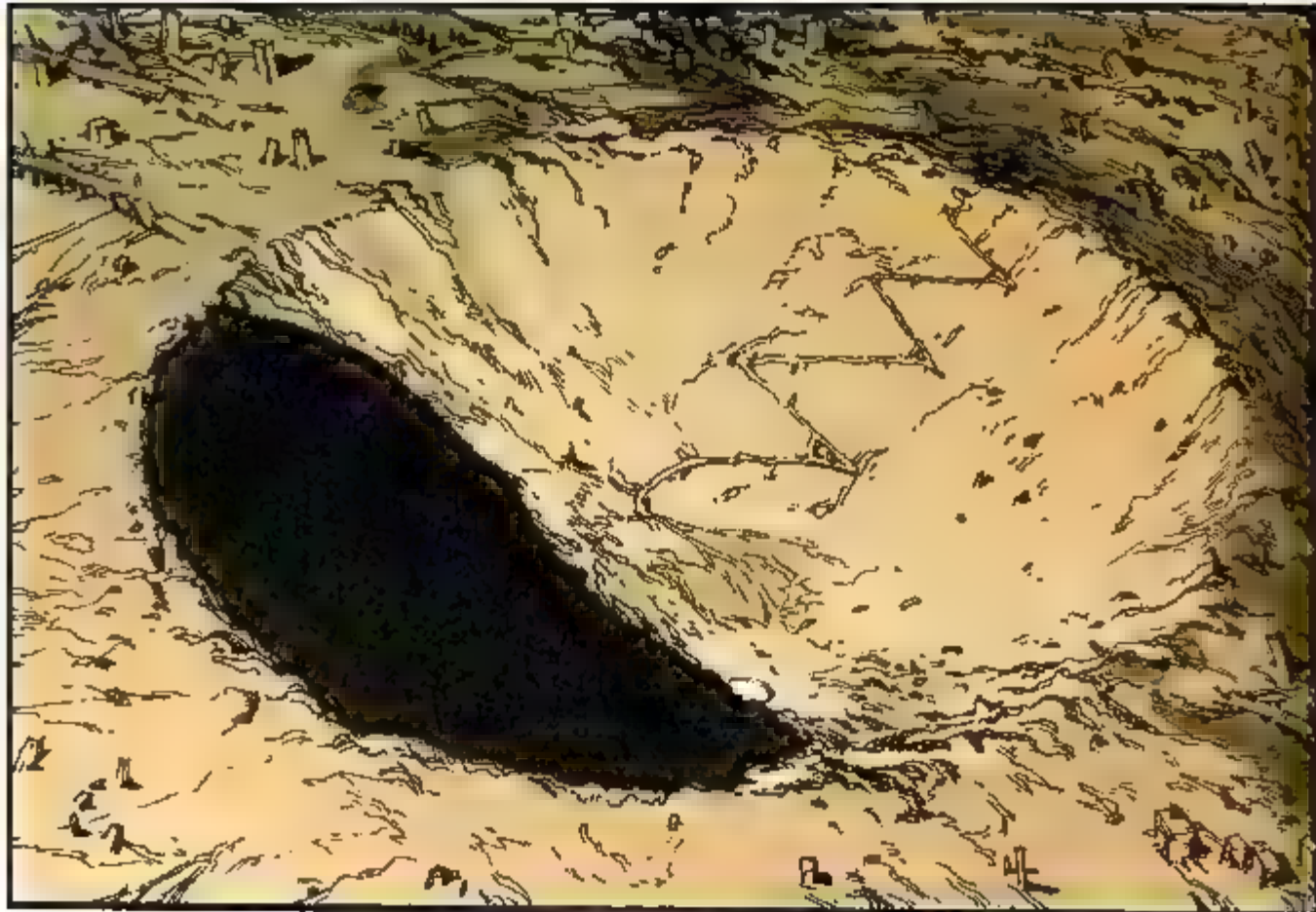
MR. NEZU...  
LADY  
MIYAKO,  
WE  
MUST  
LEAVE  
HERE!

SILENCE,  
FOOL!







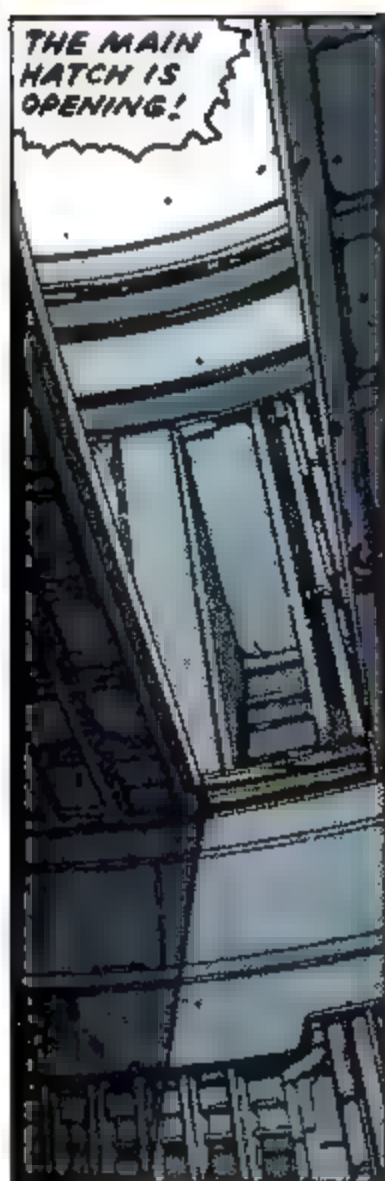






GONG  
ONG  
ONG

COLONEL--  
LOOK!



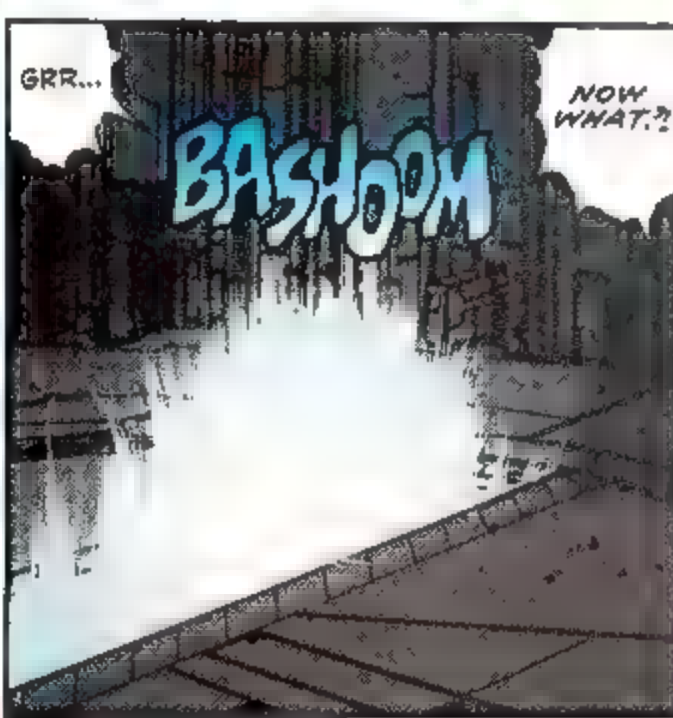
THE MAIN  
HATCH IS  
OPENING!



IMPOSSIBLE!  
NO ONE'S BEEN  
NEAR THOSE  
CONTROLS.



I... I'M SORRY,  
SIR. PERHAPS  
THE ELECTRICAL  
DISCHARGE  
CAUSED BY THE  
EXTREME COLD  
HAS SHORTED  
OUT THE  
CONTROLS.

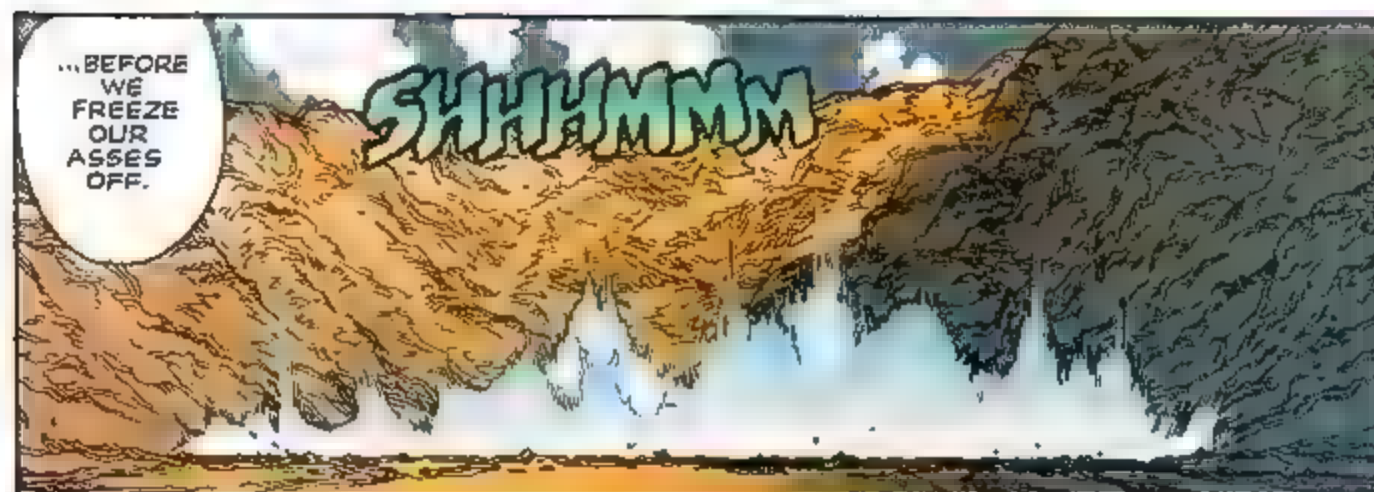
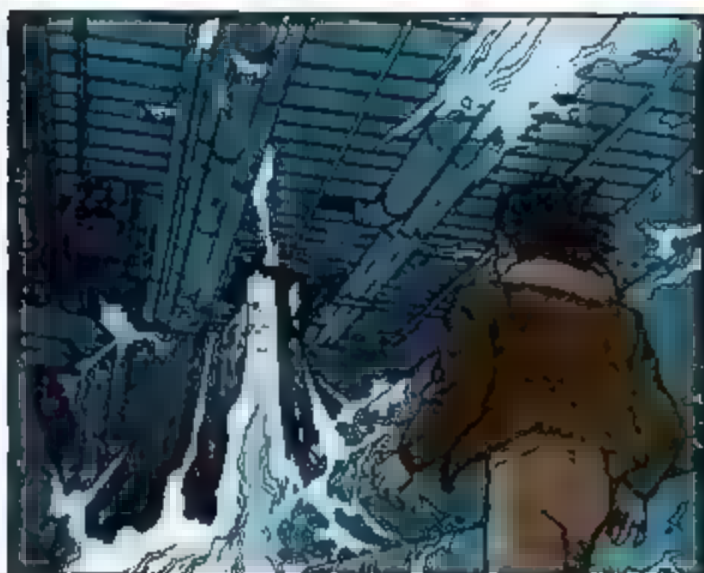
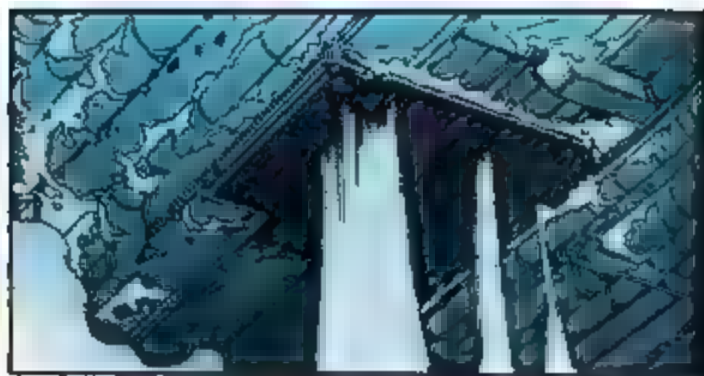


GRR...

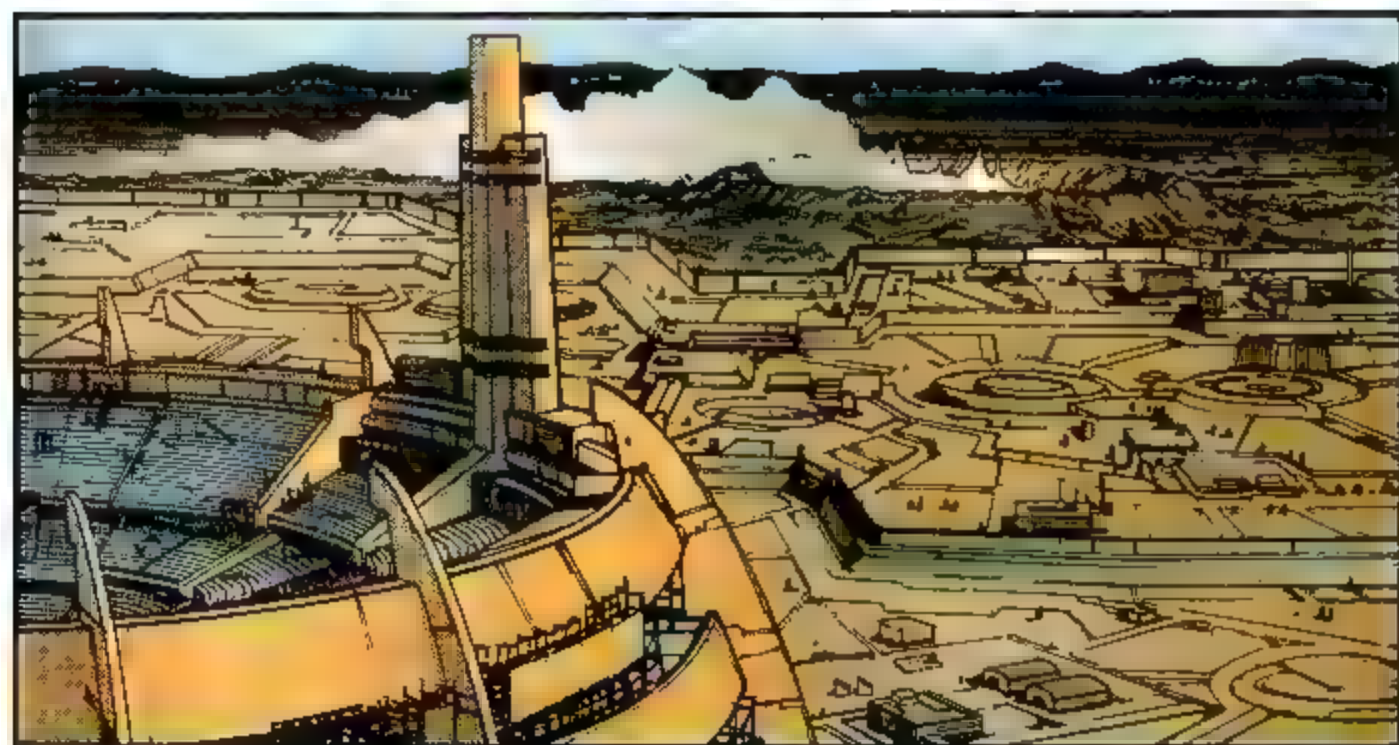
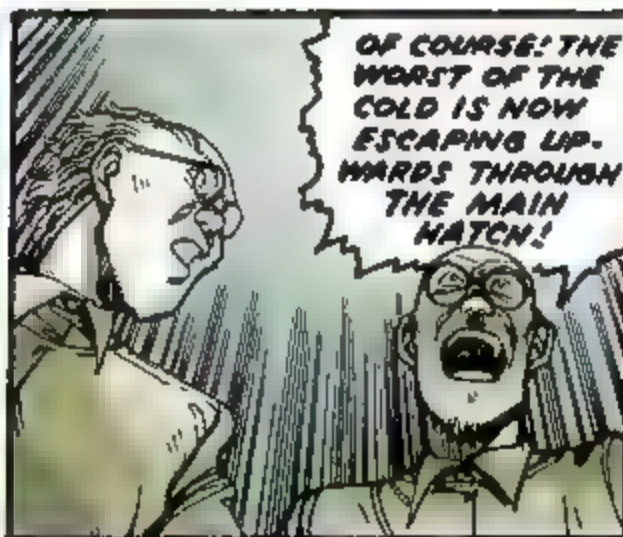
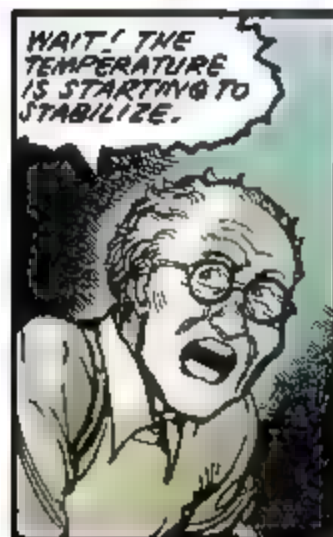
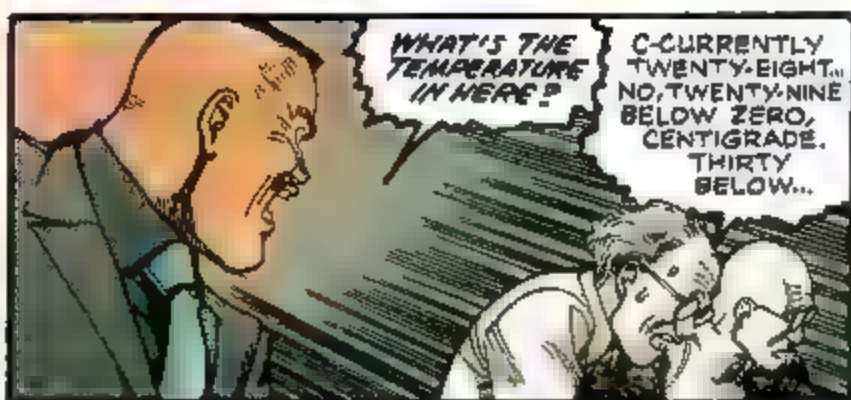
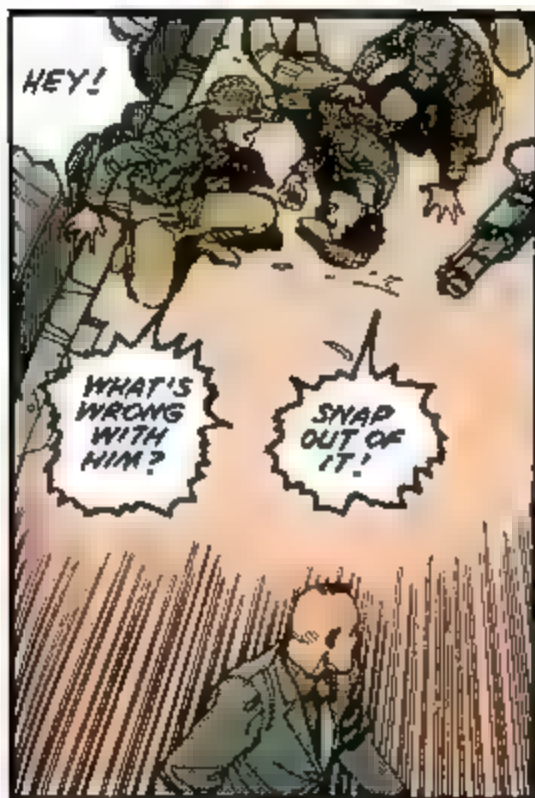
BASHOOM

NOW  
WHAT?!

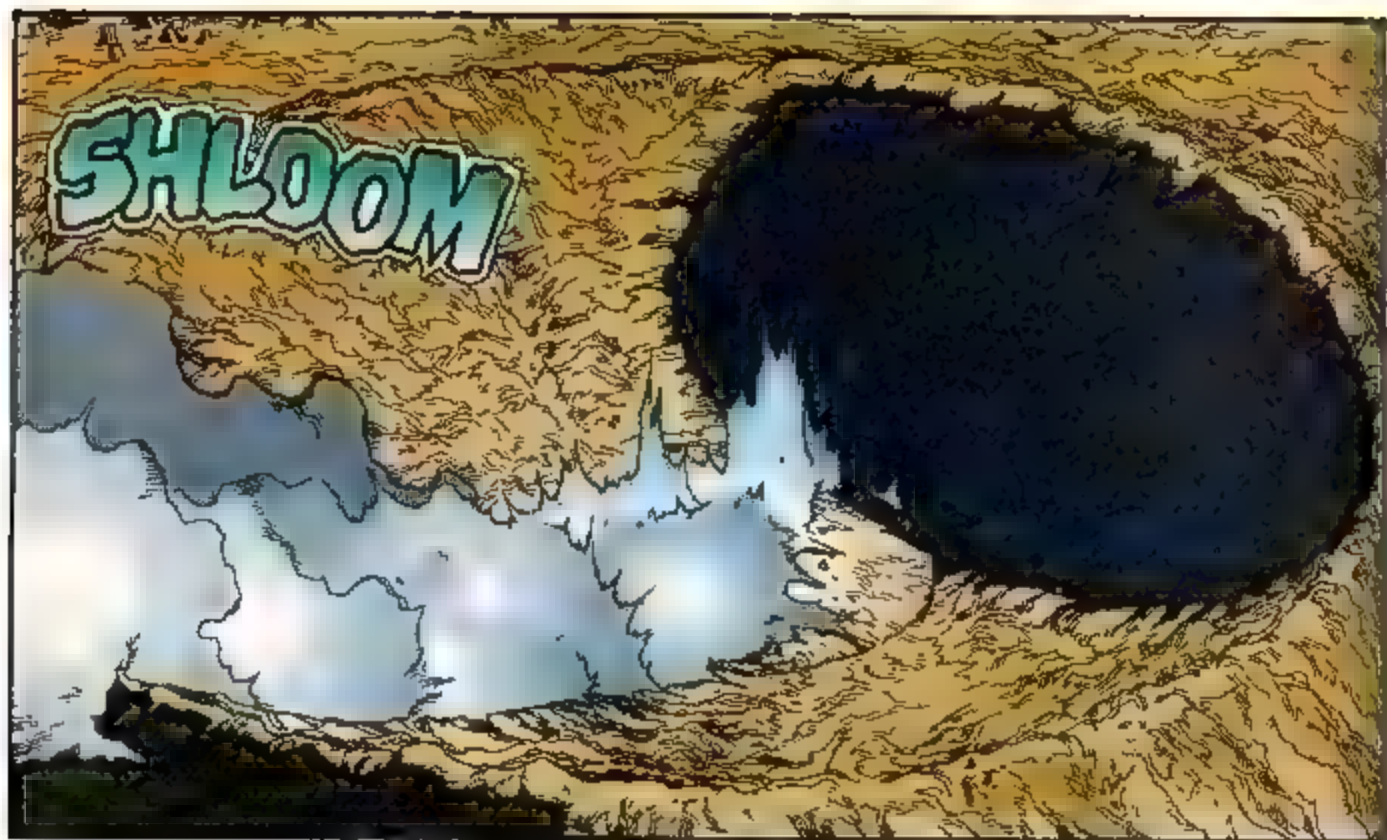














IT'S  
CLOSING---!

HOOO!

GONG

ONG

ONG

GONG

ONG

UWAAGH!

WUUNNN

WE'VE  
LOST  
THE  
RIGHT  
ENGINE!

DON'T  
QUIT  
ON  
US  
NOW,  
BABY!

HOLD  
HER  
STEADY!

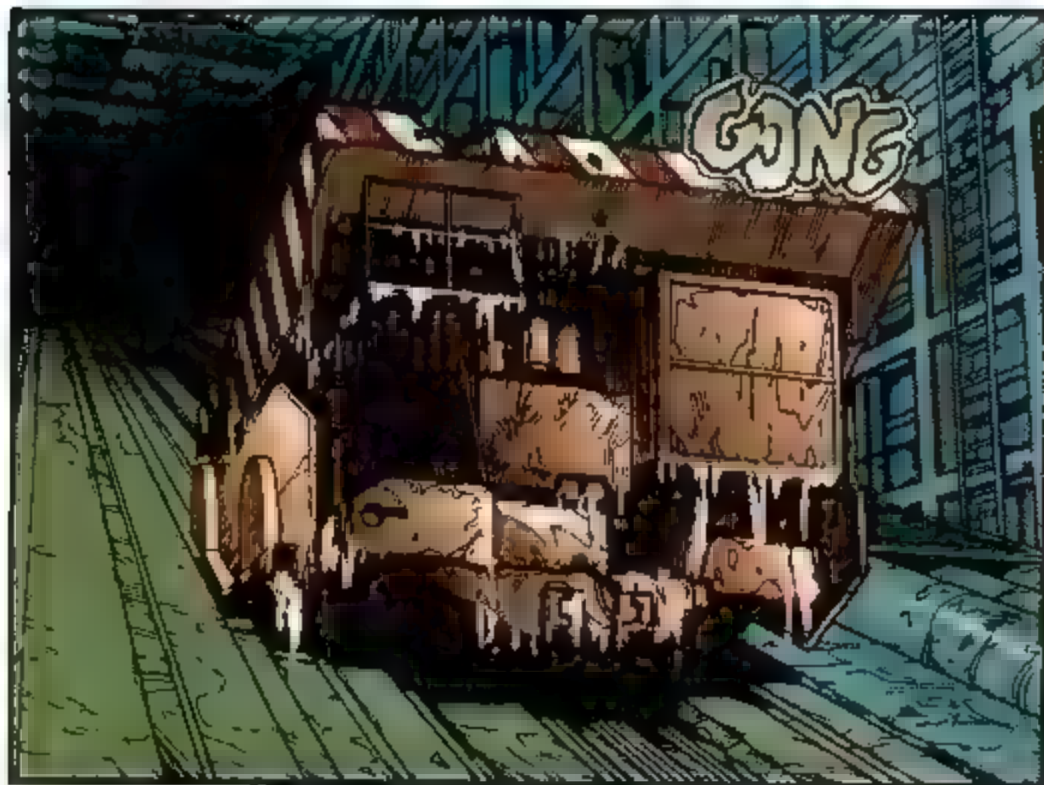
SHIT!

GONG

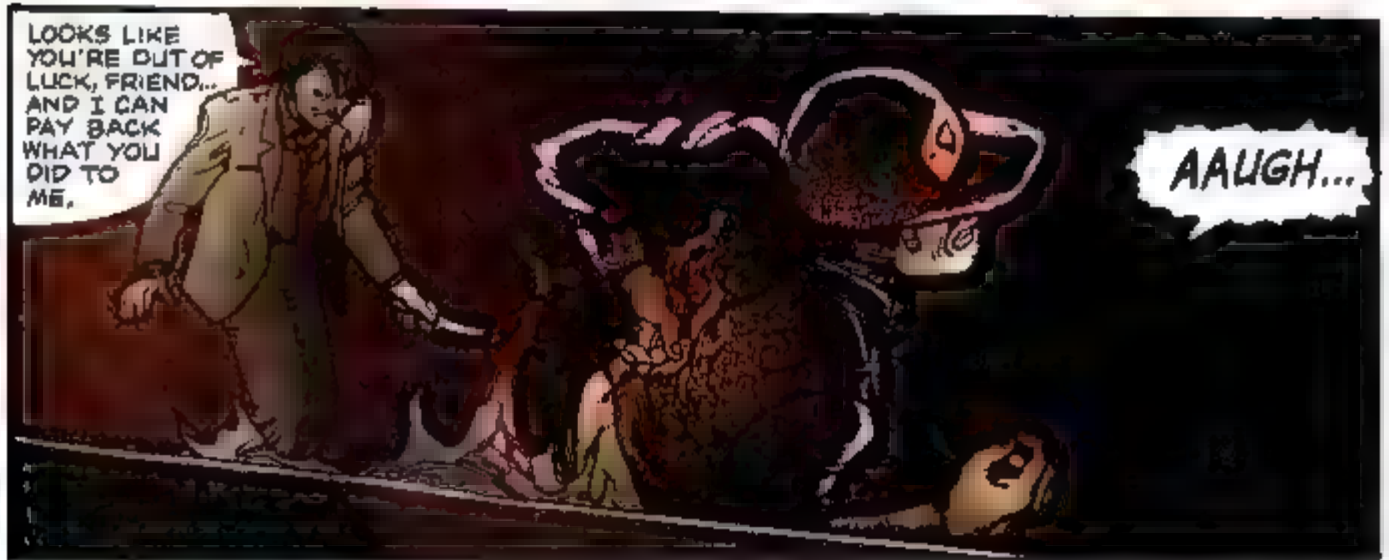
ONG

WUUNNNN











HE CUT  
UP ONE  
OF OUR  
MEN!

W-WAIT!

THIS  
ISN'T  
HOW  
IT  
LOOKS--!

BLAM

BLAM

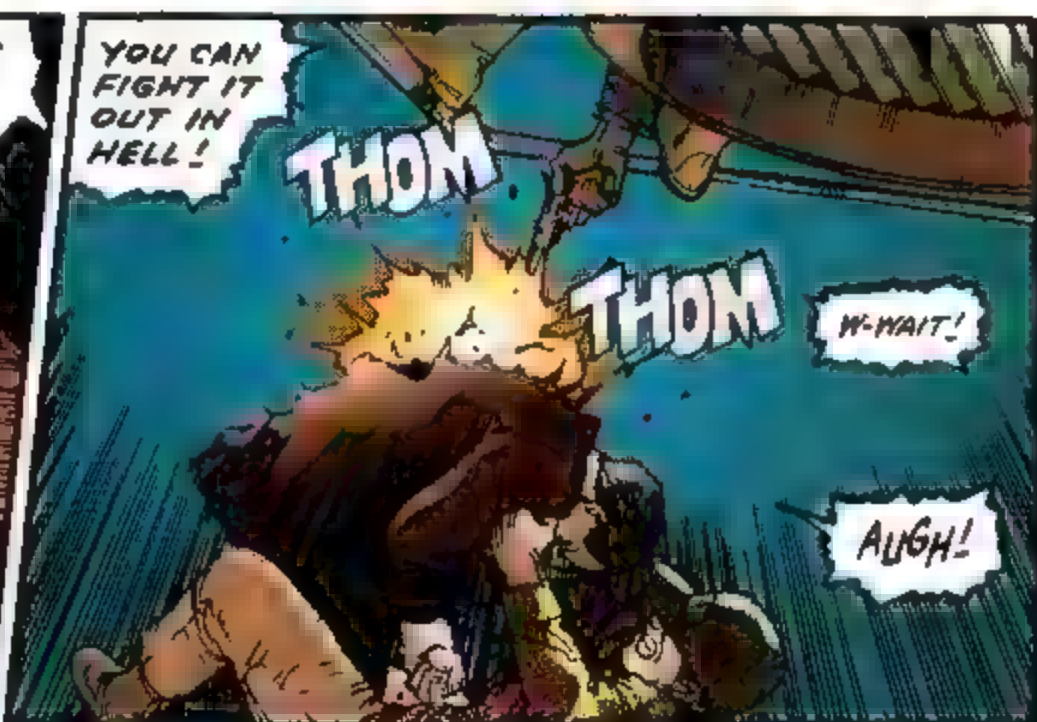
BLAM

CAN YOU  
MAKE IT  
UP HERE?

STEADY!

HURRY! WE'RE  
ALMOST OUT OF  
POWER. IF THE  
ENGINE GOES,  
WE'RE STUCK  
HERE!





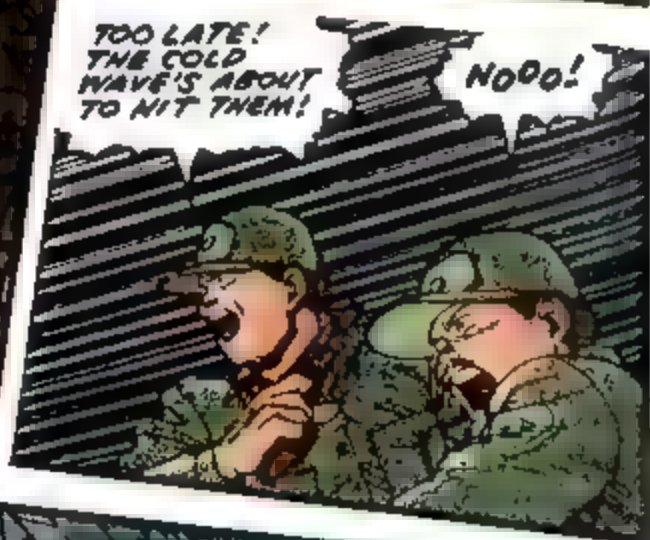




THAT GUY'S  
A FRIEND OF  
MINE!

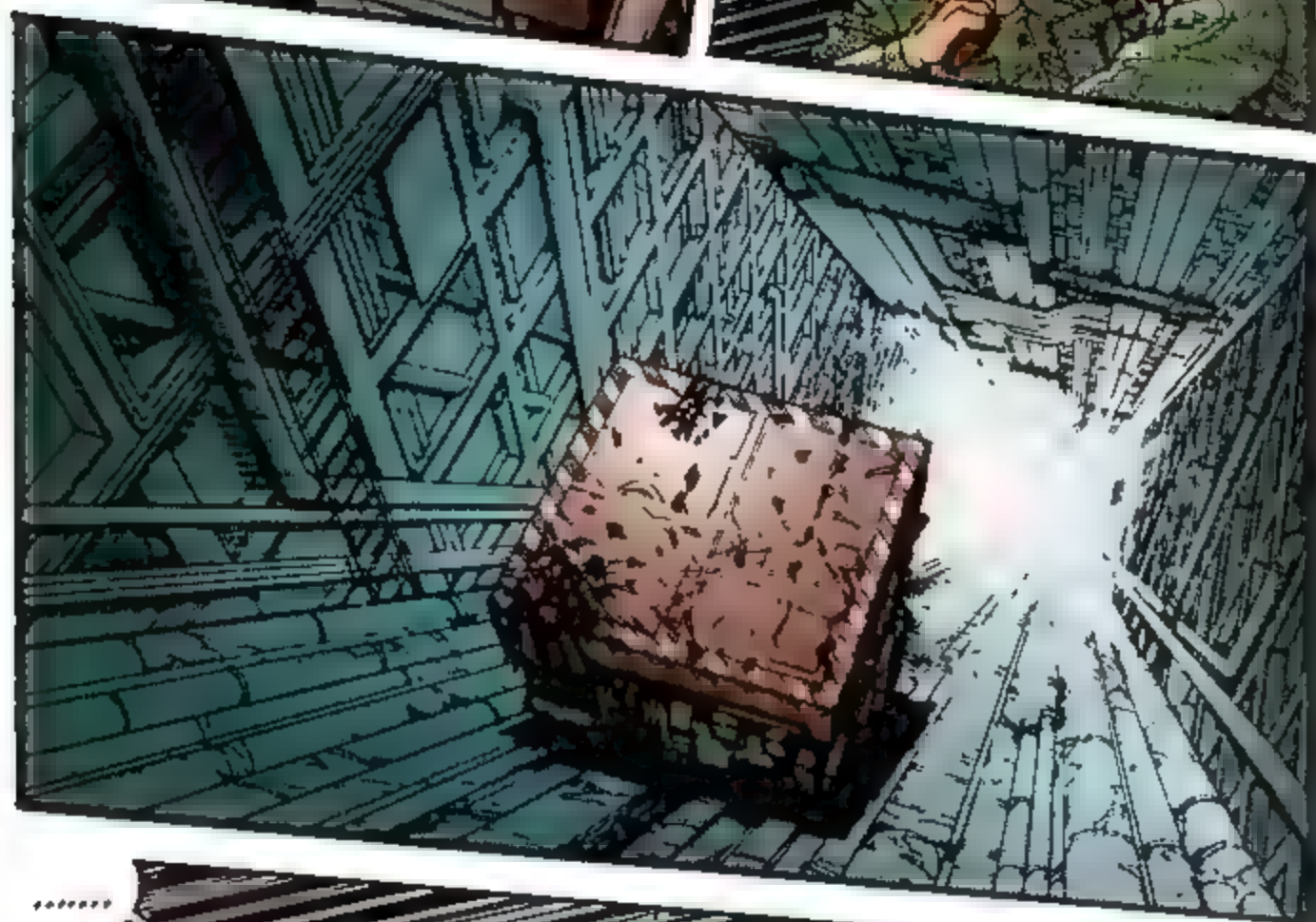


GO  
BACK  
FOR  
HIM!



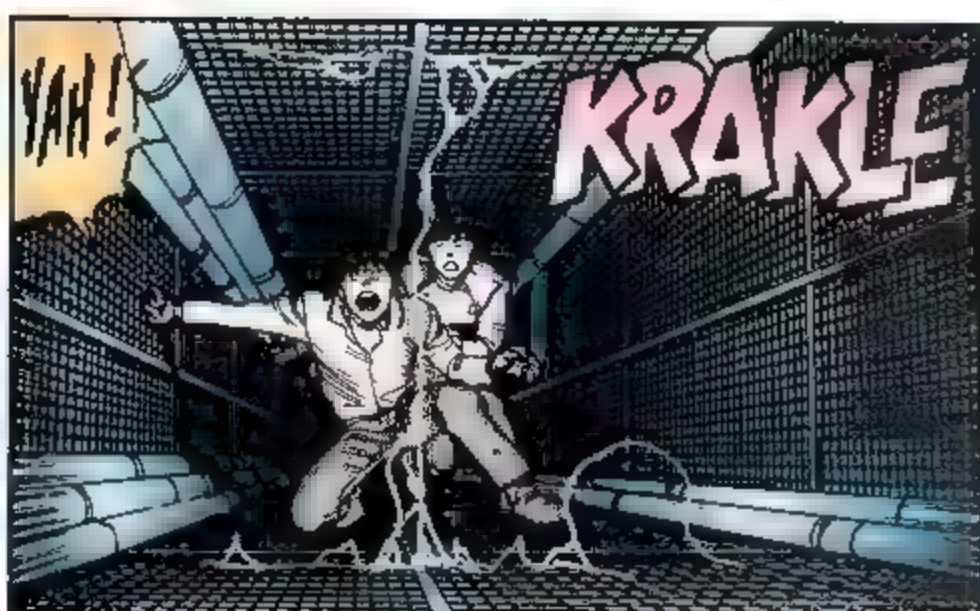
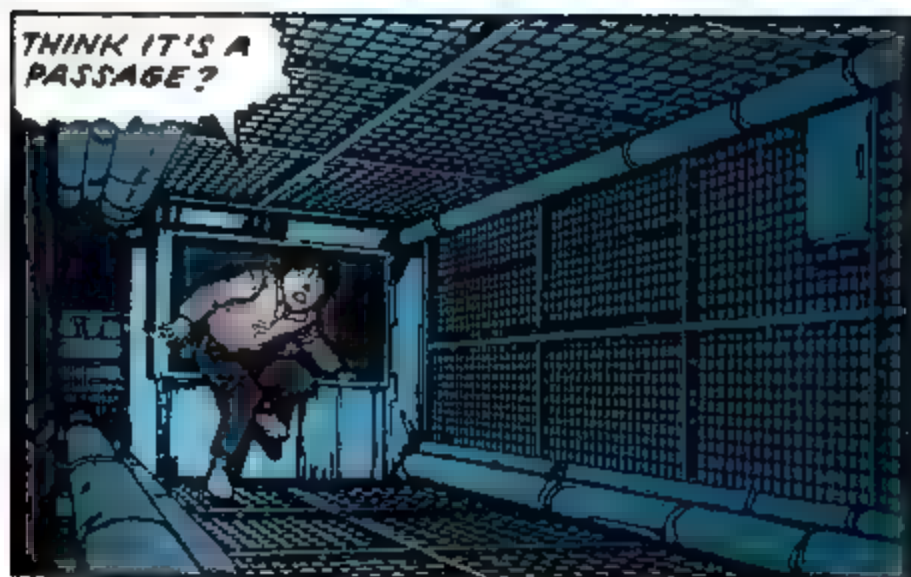
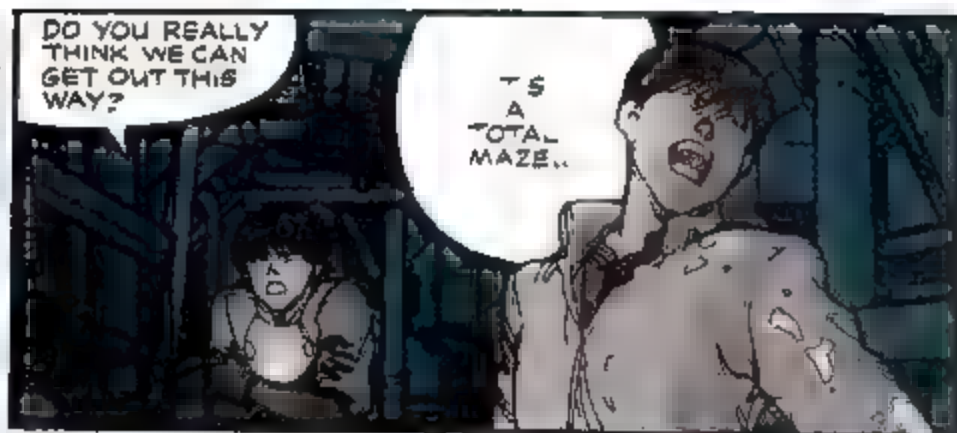
TOO LATE!  
THE COLD  
WAVE'S ABOUT  
TO HIT THEM!

NOOO!

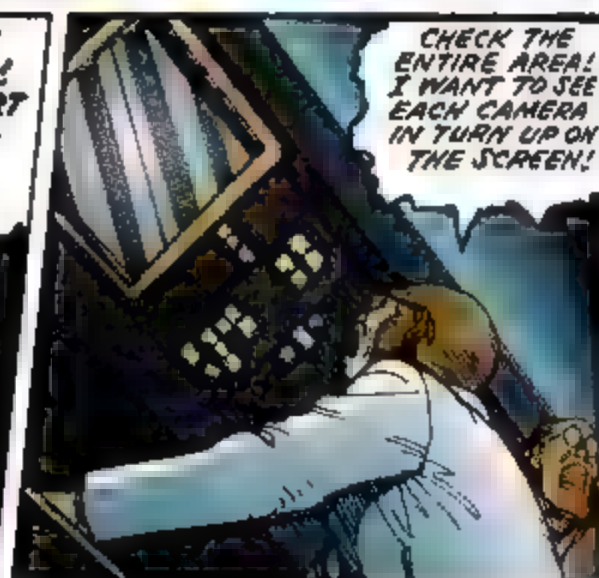


GODDAM!

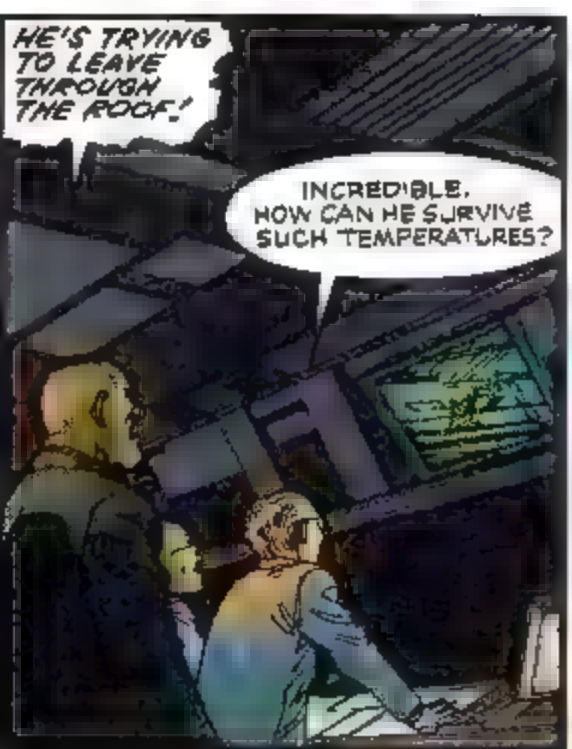
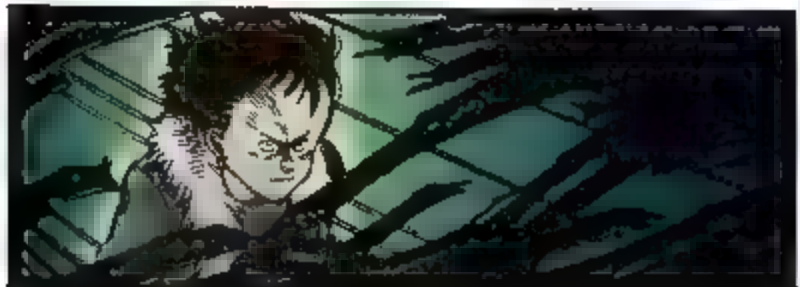
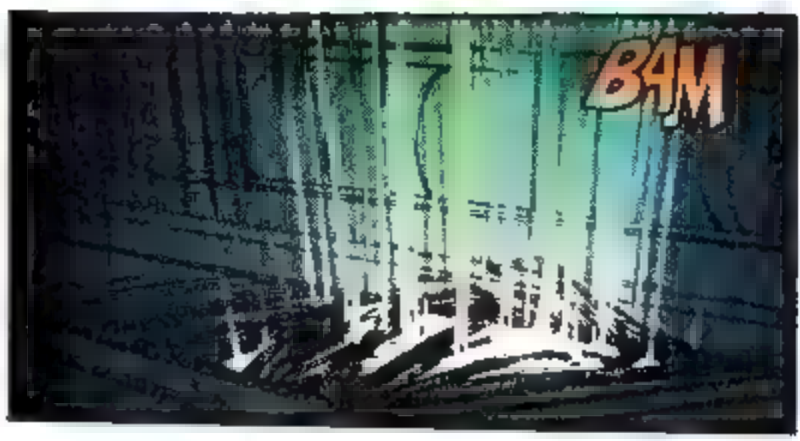
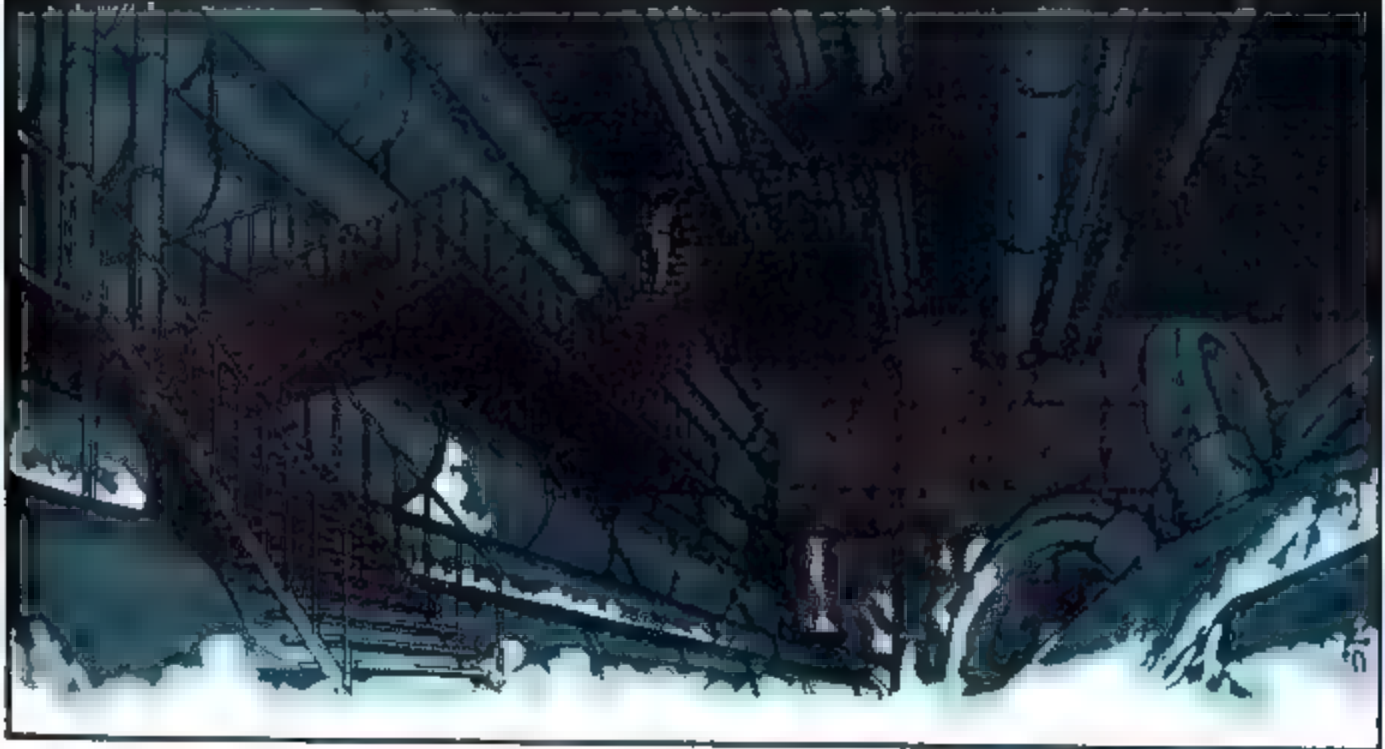




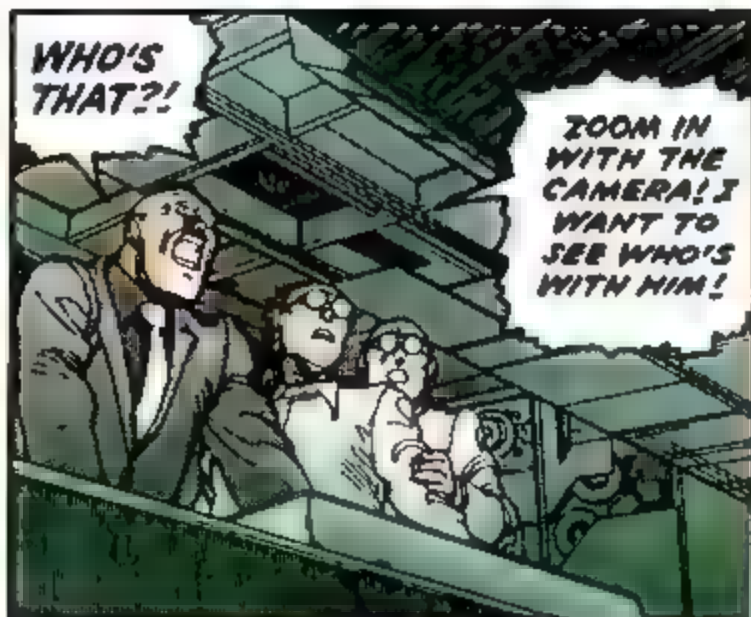






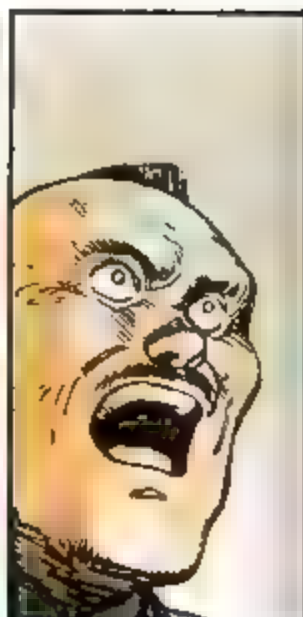






**WHO'S THAT?!**

**ZOOM IN WITH THE CAMERA! I WANT TO SEE WHO'S WITH HIM!**



**IT'S A CHILD!**

**BUT, WHERE COULD...?**

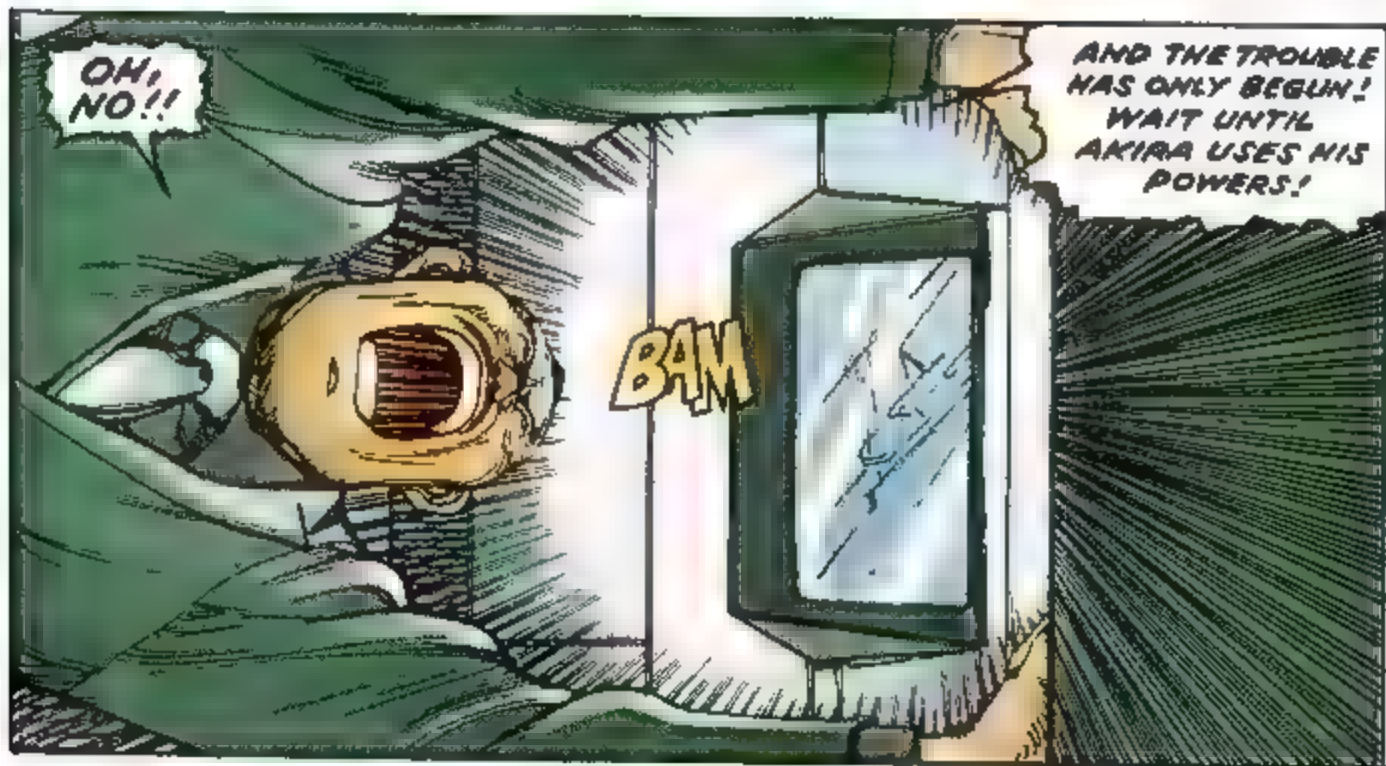
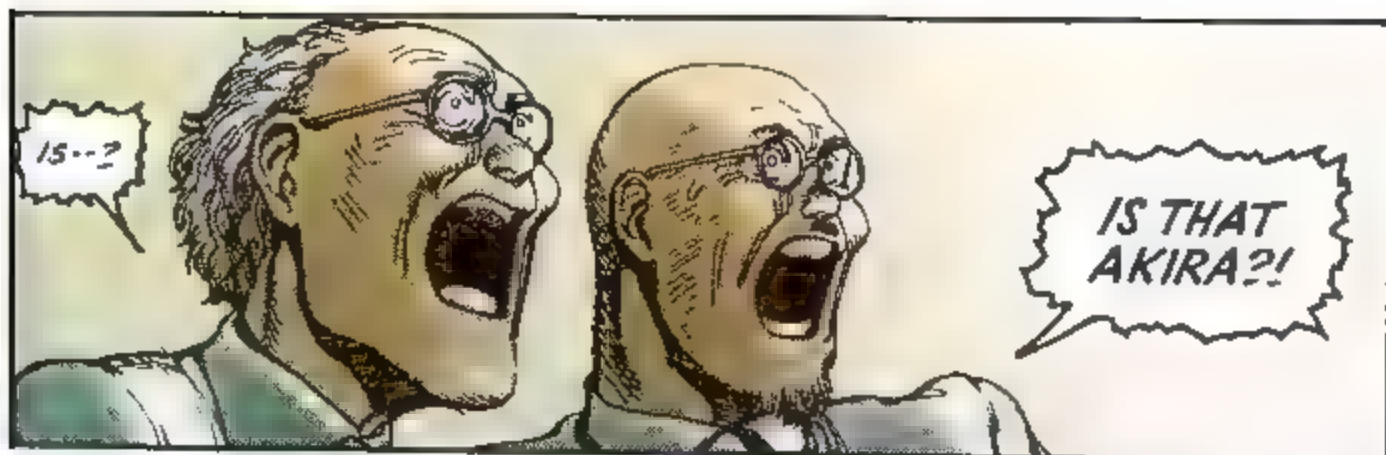
**WE'VE MAGNIFIED THE IMAGE AS MUCH AS POSSIBLE, SIR.**



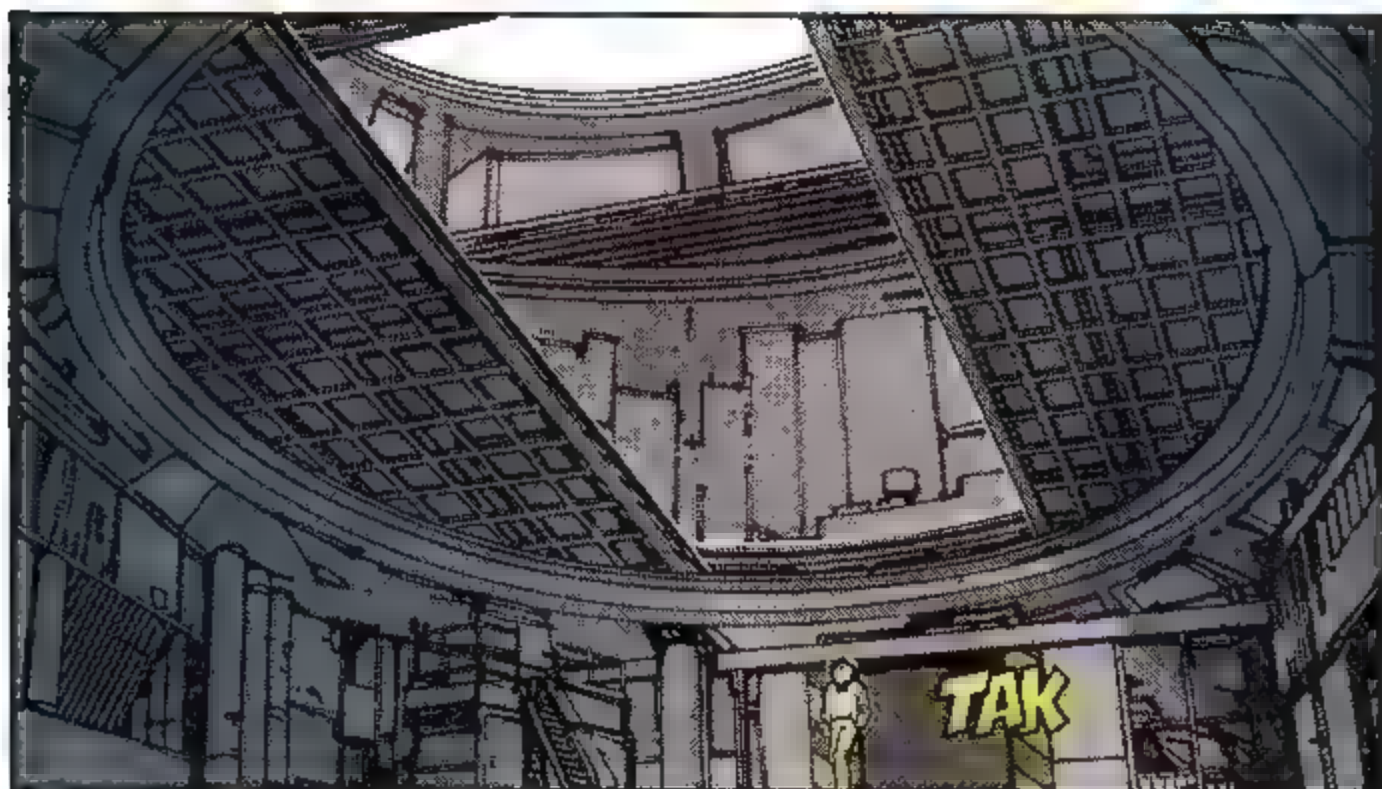
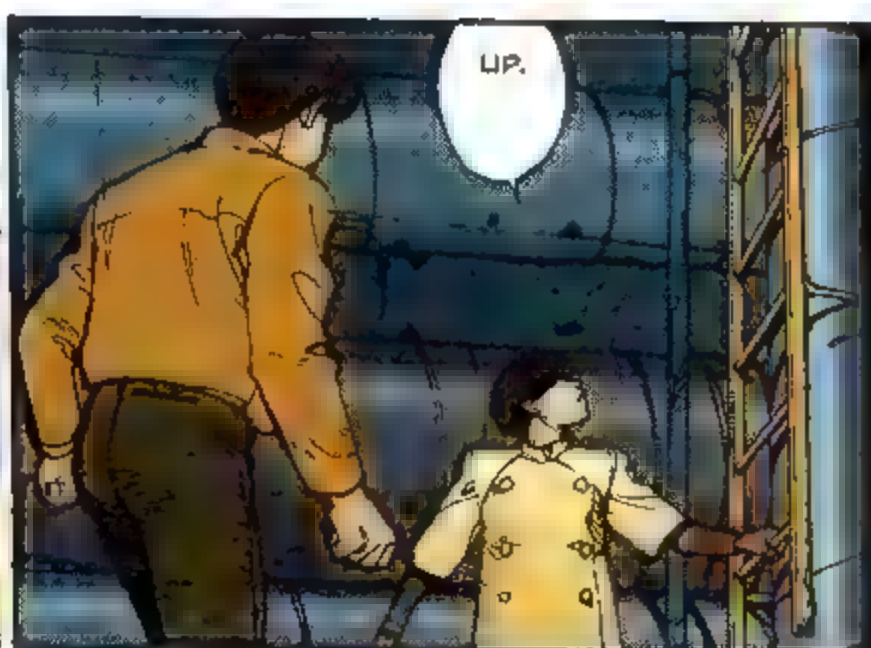
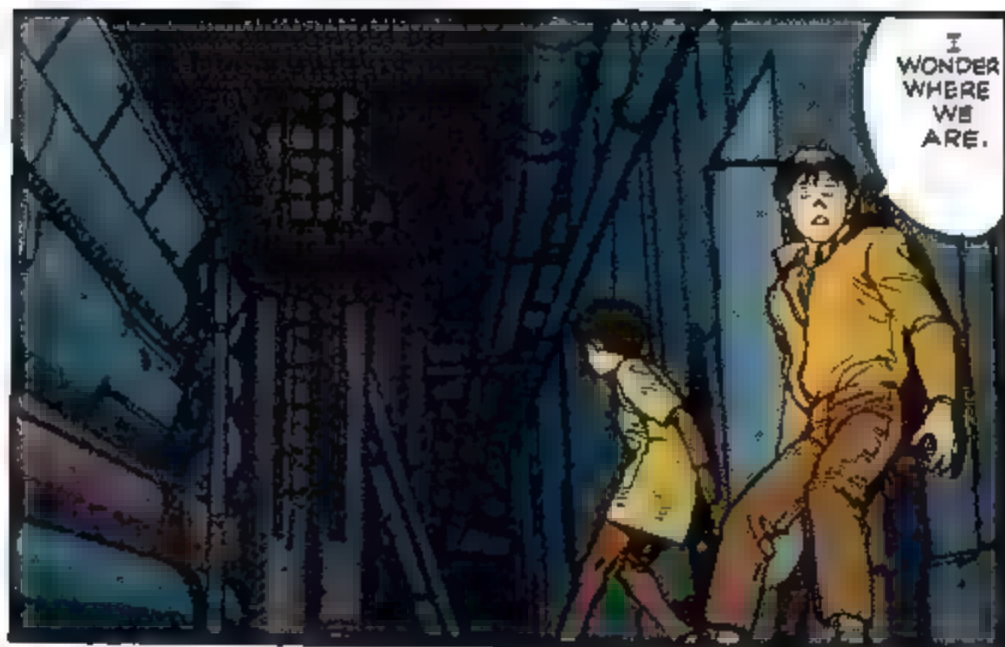
**A... KIR... A...**

**THE FOOL HAS AWAKENED AKIRA!**

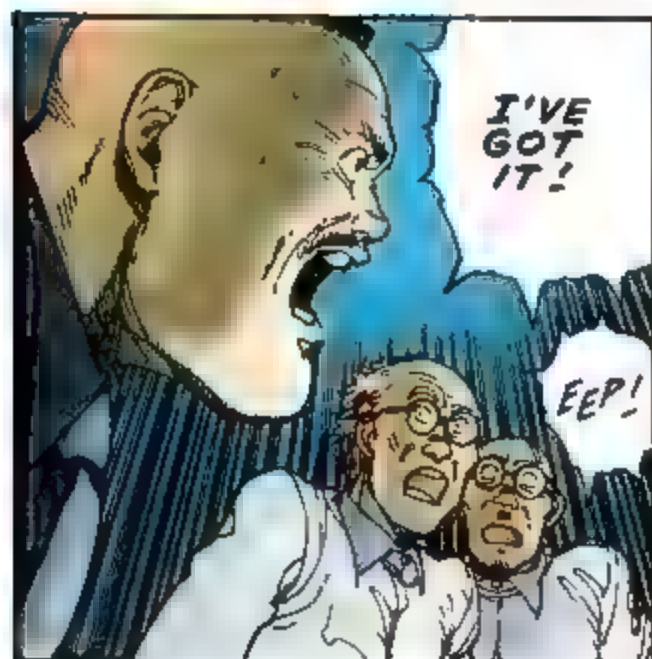
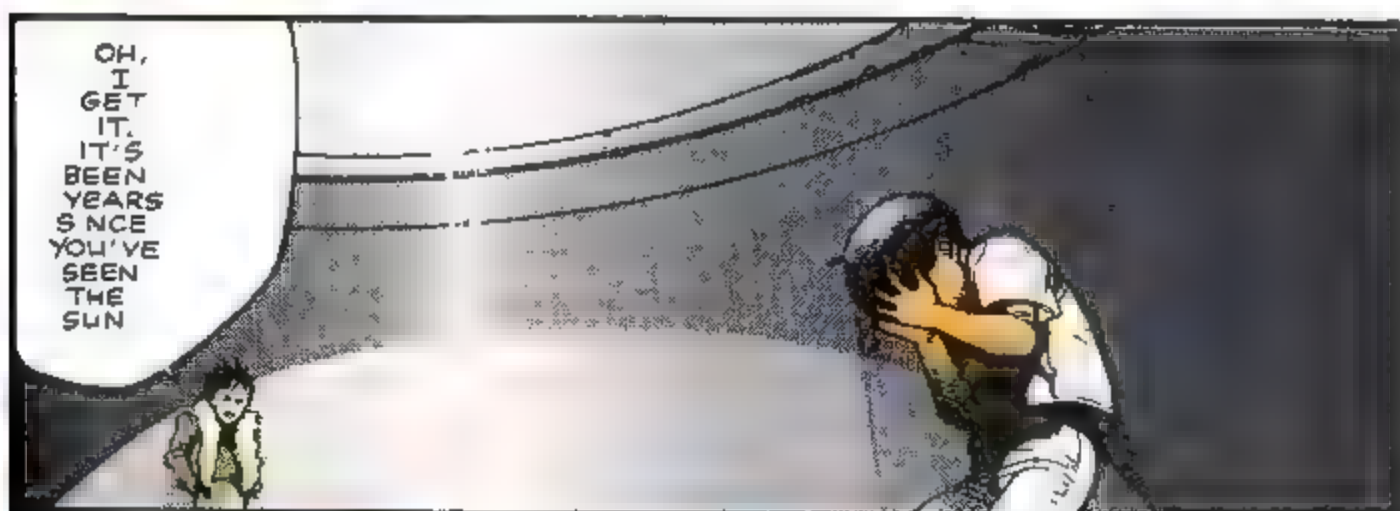
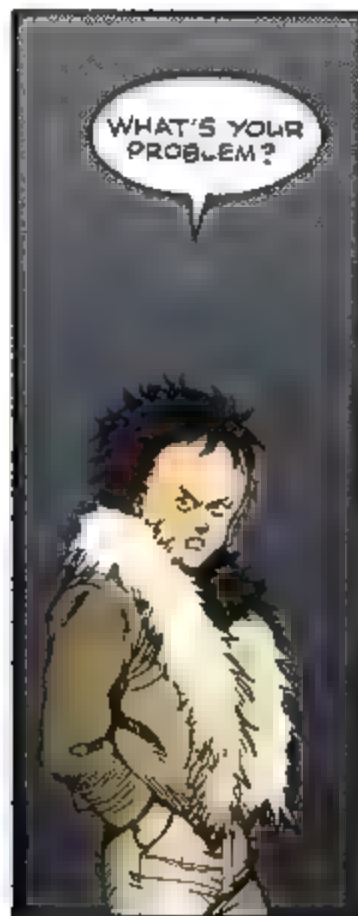










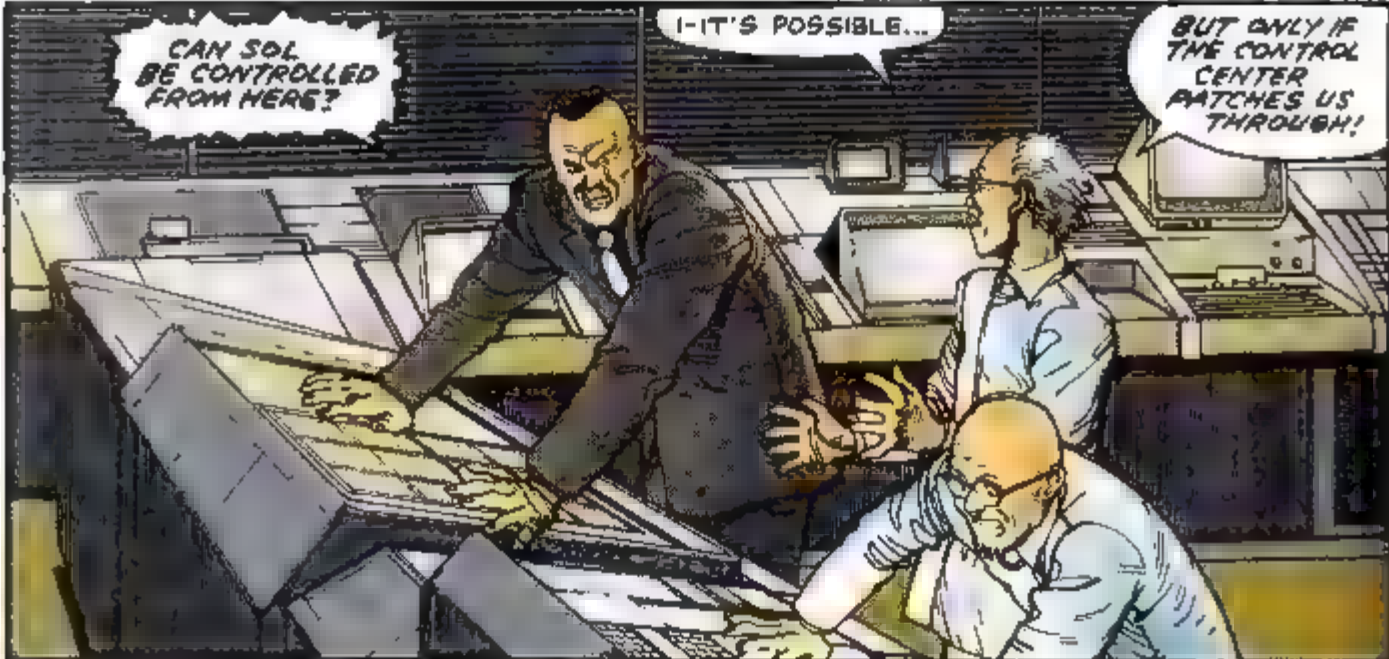




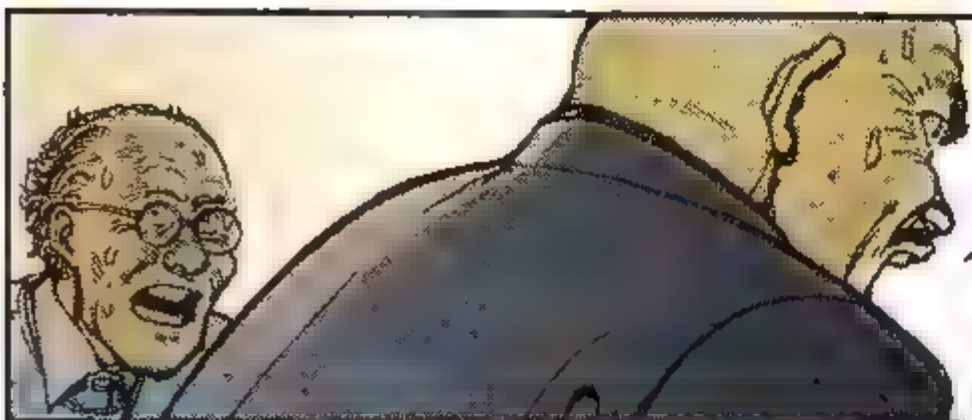
CAN SOL  
BE CONTROLLED  
FROM HERE?

I-IT'S POSSIBLE...

BUT ONLY IF  
THE CONTROL  
CENTER  
PATCHES US  
THROUGH!



THEY MUST! WE  
MUST DESTROY  
OUR PROBLEM--  
KILL THEM BOTH  
--WHILE A CHANCE  
STILL EXISTS!



TAKE A  
LOOK!

AT WHAT?

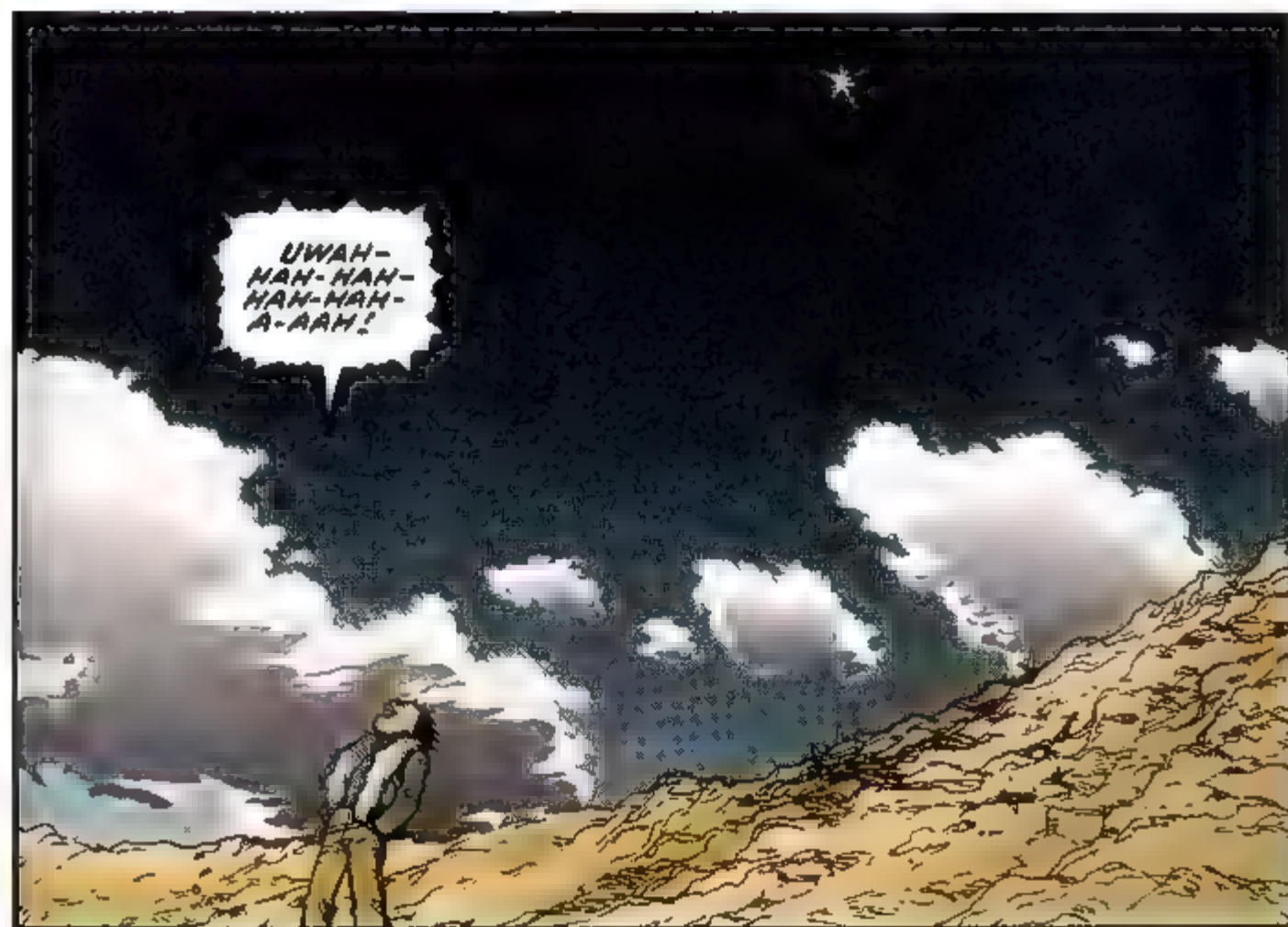
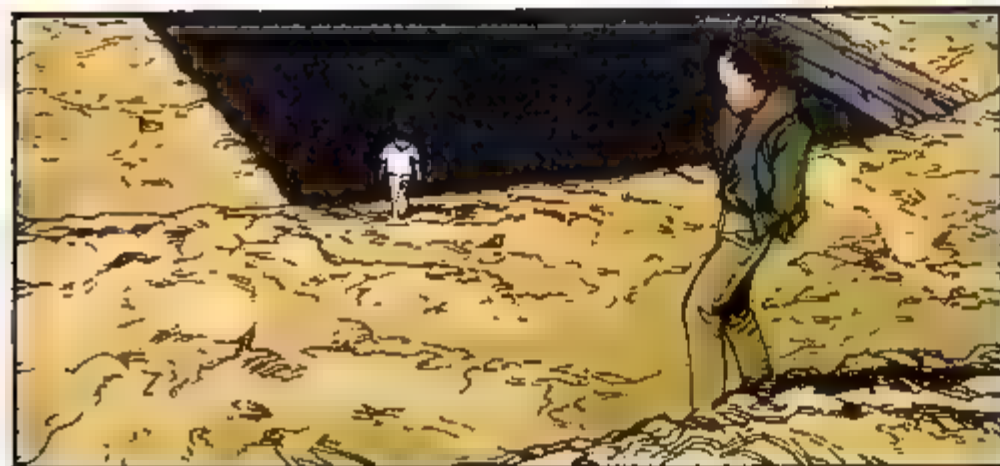
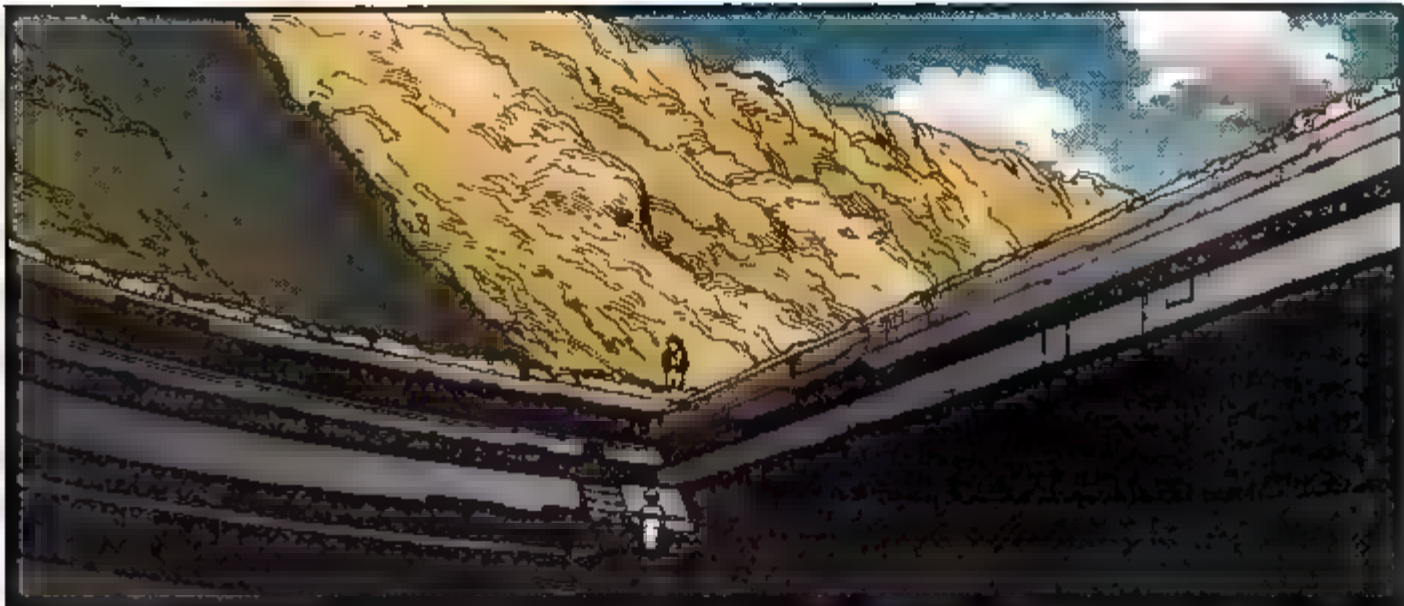


OH!

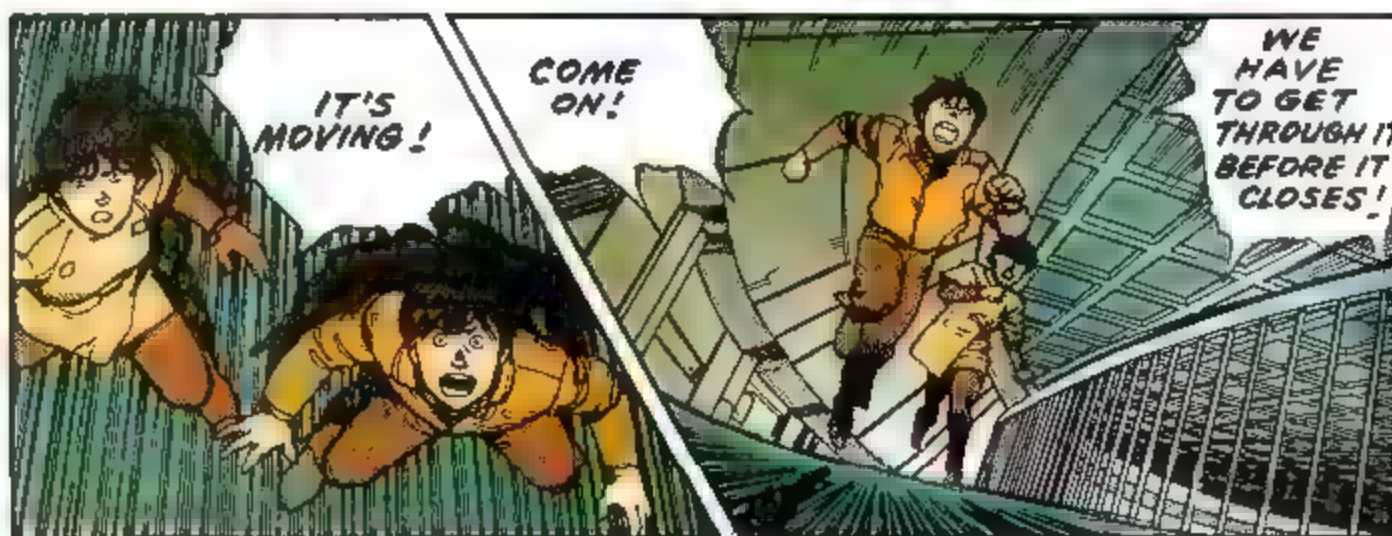
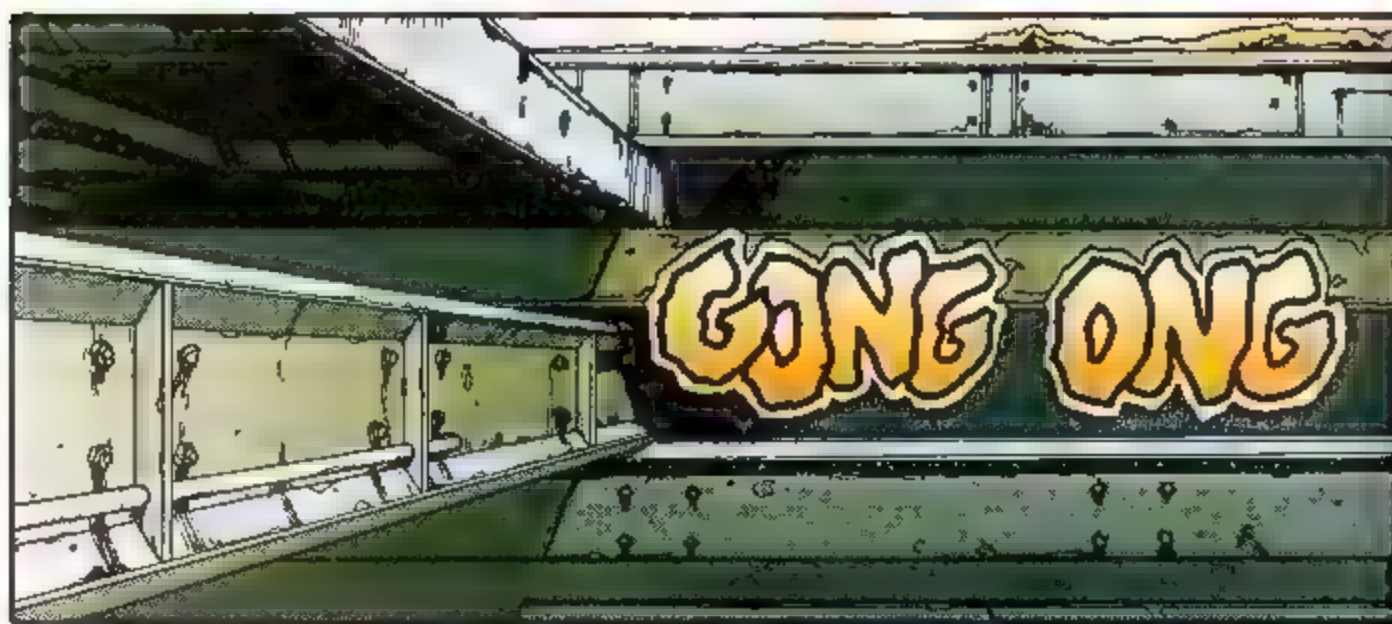
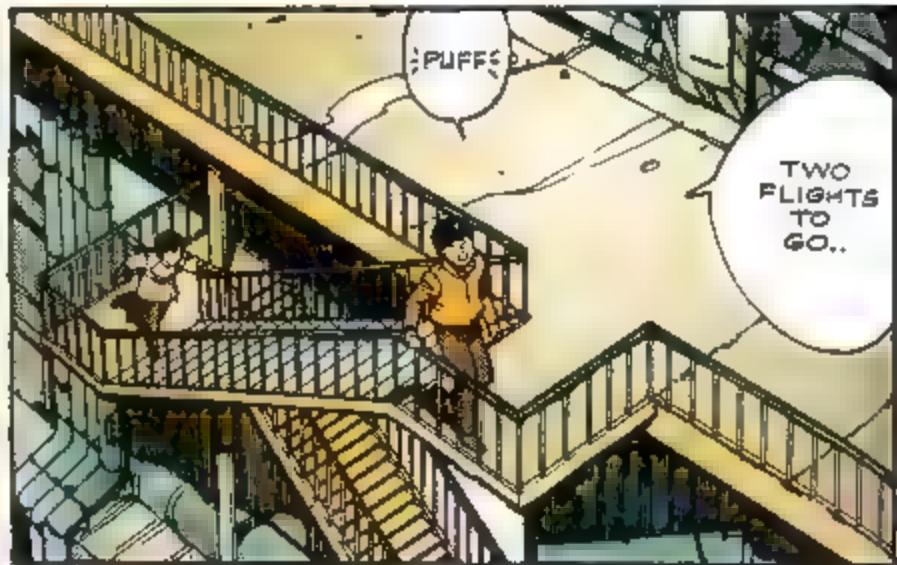


SUNLIGHT!













THEY MUST HAVE  
REACHED THE  
OUTSIDE BY NOW.  
SEE IF YOU CAN  
GET ME A  
PICTURE.

YES, SIR, WE'RE  
ADJUSTING THE  
REMOTE ON SOL'S  
CAMERA'S NOW.

I'M AFRAID OUR  
EQUIPMENT HERE  
ISN'T SOPHISTICATED  
ENOUGH TO CAPTURE  
THE FULL RANGE OF THE  
SENSORY DATA SOL SENDS  
US ..



I'M  
GETTING  
AN  
IMAGE!

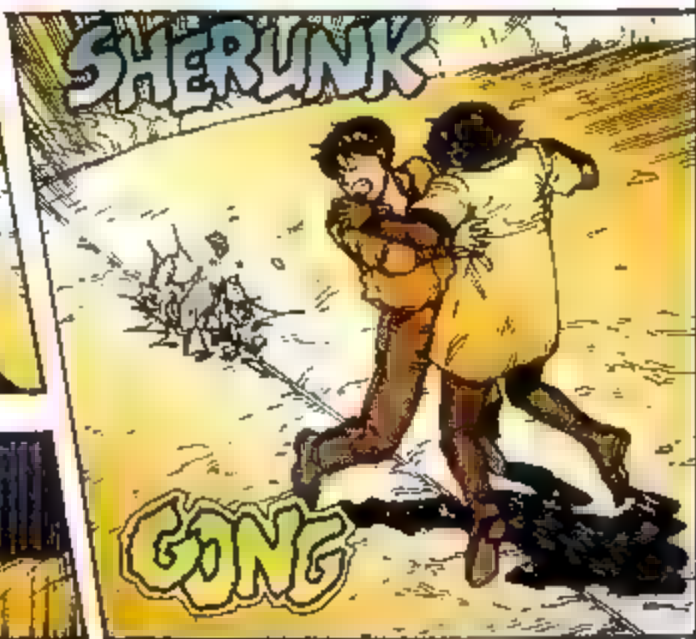
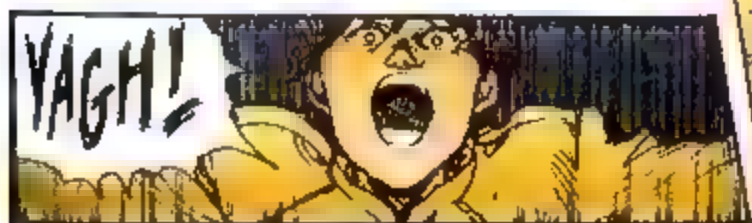
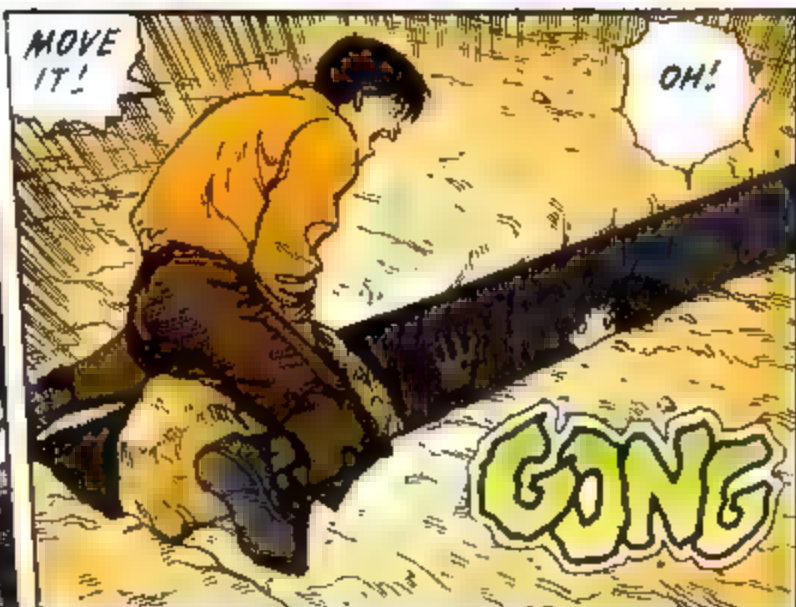
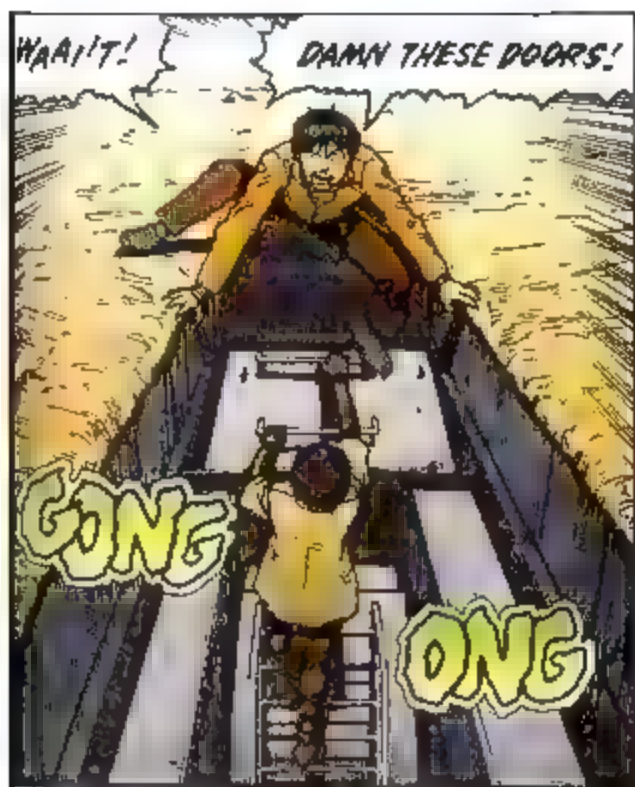
GOOD!

THE MAIN  
HATCH WILL  
BE COMPLETELY  
CLOSED IN  
ONE MINUTE!

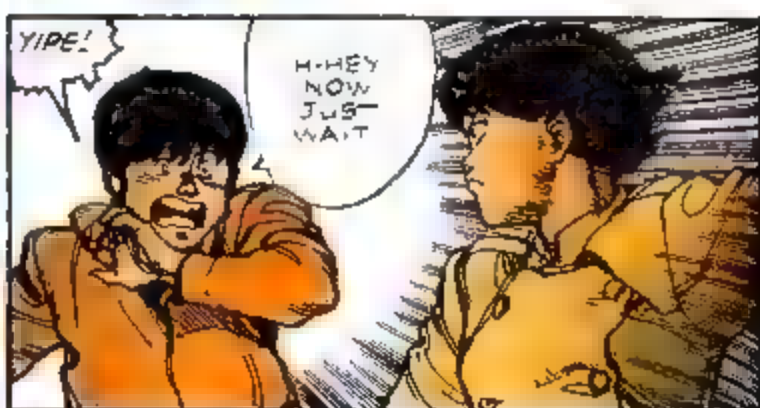
















MMHMM?

DO YOU  
KNOW  
WHERE  
WE ARE?



THIS IS THE  
HEART OF THE  
DEVASTATION--  
THE PLACE WHERE  
THE BOMB FELL  
ON TOKYO!



NO KIDDING

THE  
RESISTANCE  
KNOWS OF A  
TOP-SECRET  
BASE.

...LOCATED  
AT THE VERY  
CENTER OF  
THE CRATER..



MM?

IT  
COULDN'T  
BE.

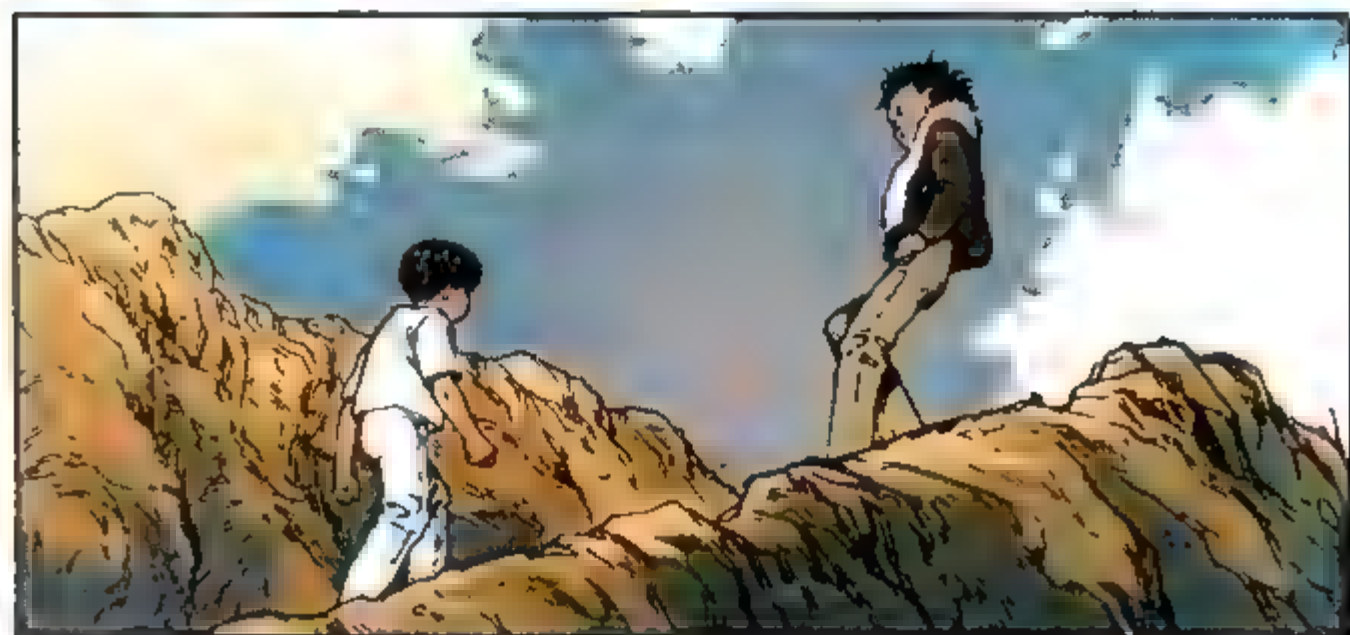
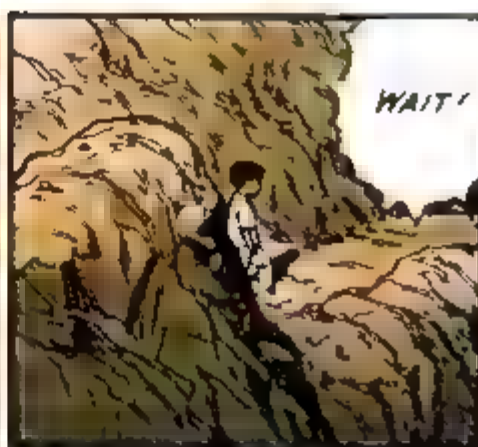
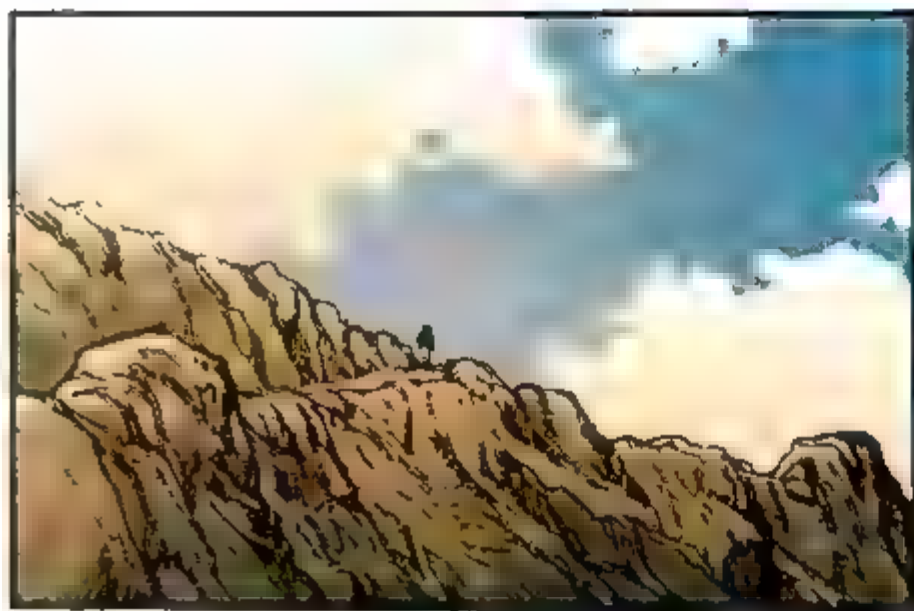


LOOK AT THAT!

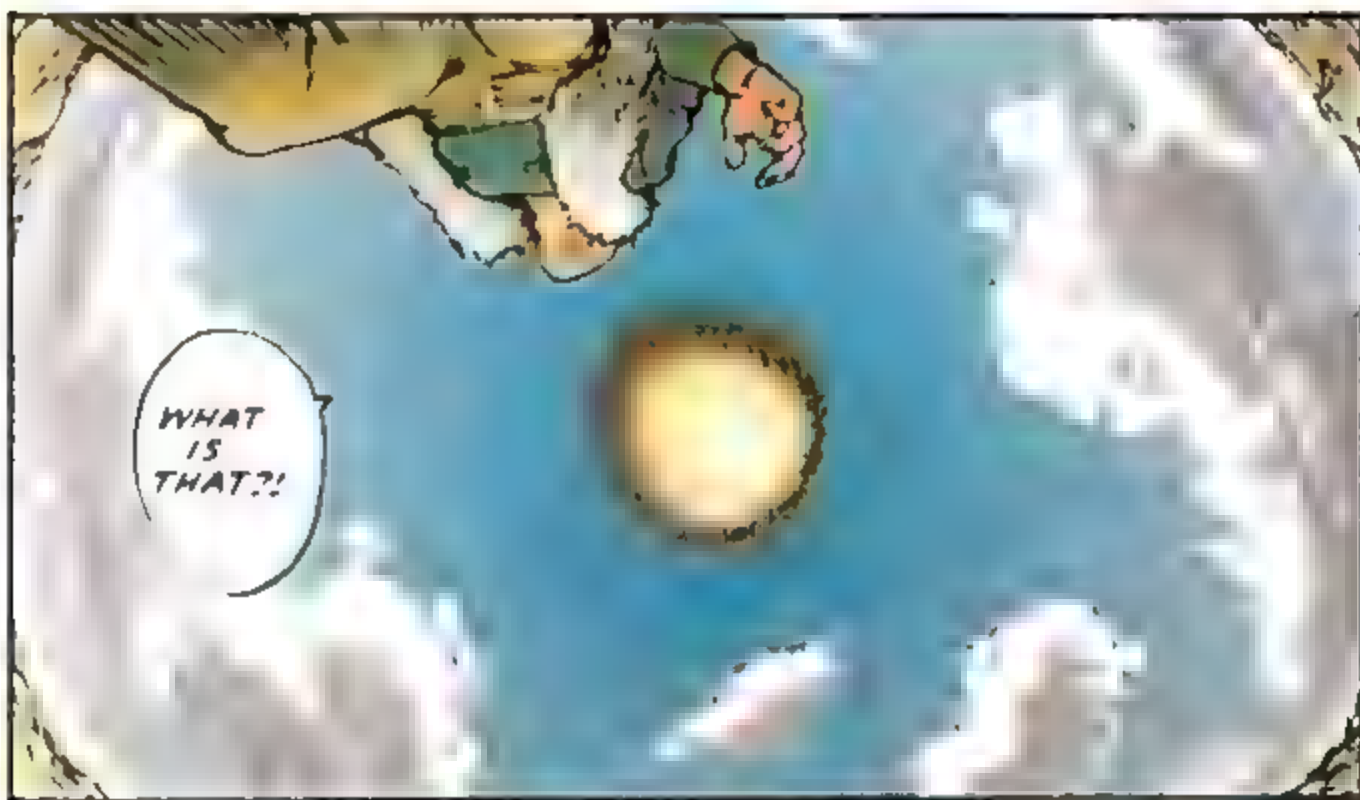
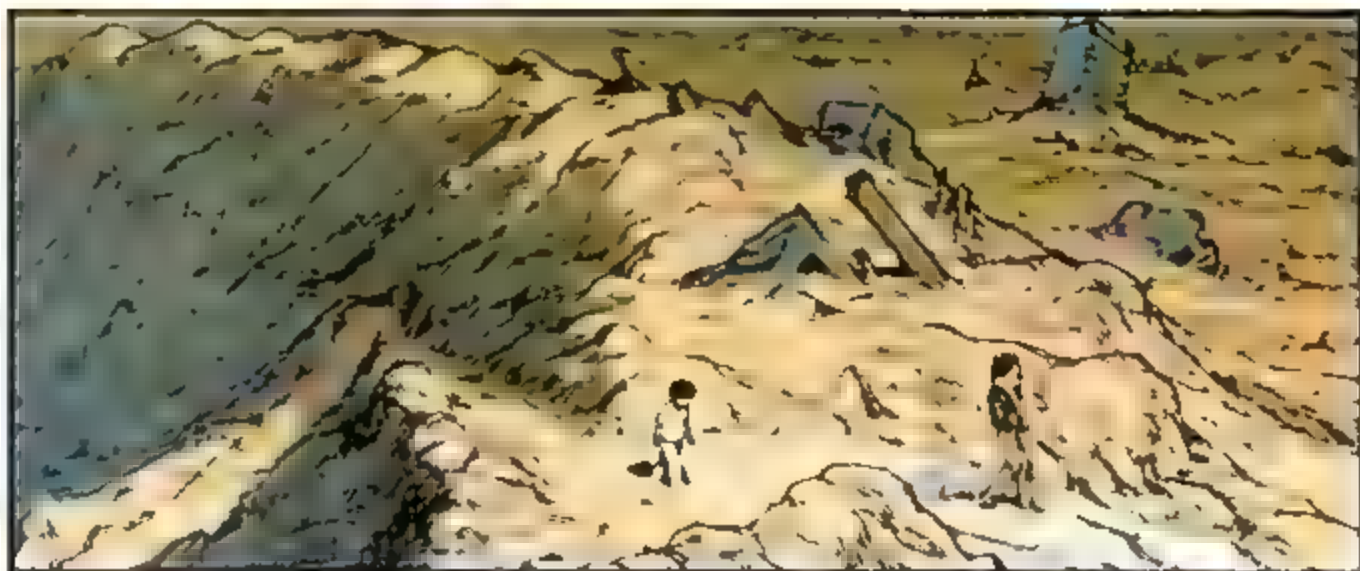


DO YOU  
REALIZE  
WHAT THIS  
COULD  
MEAN?

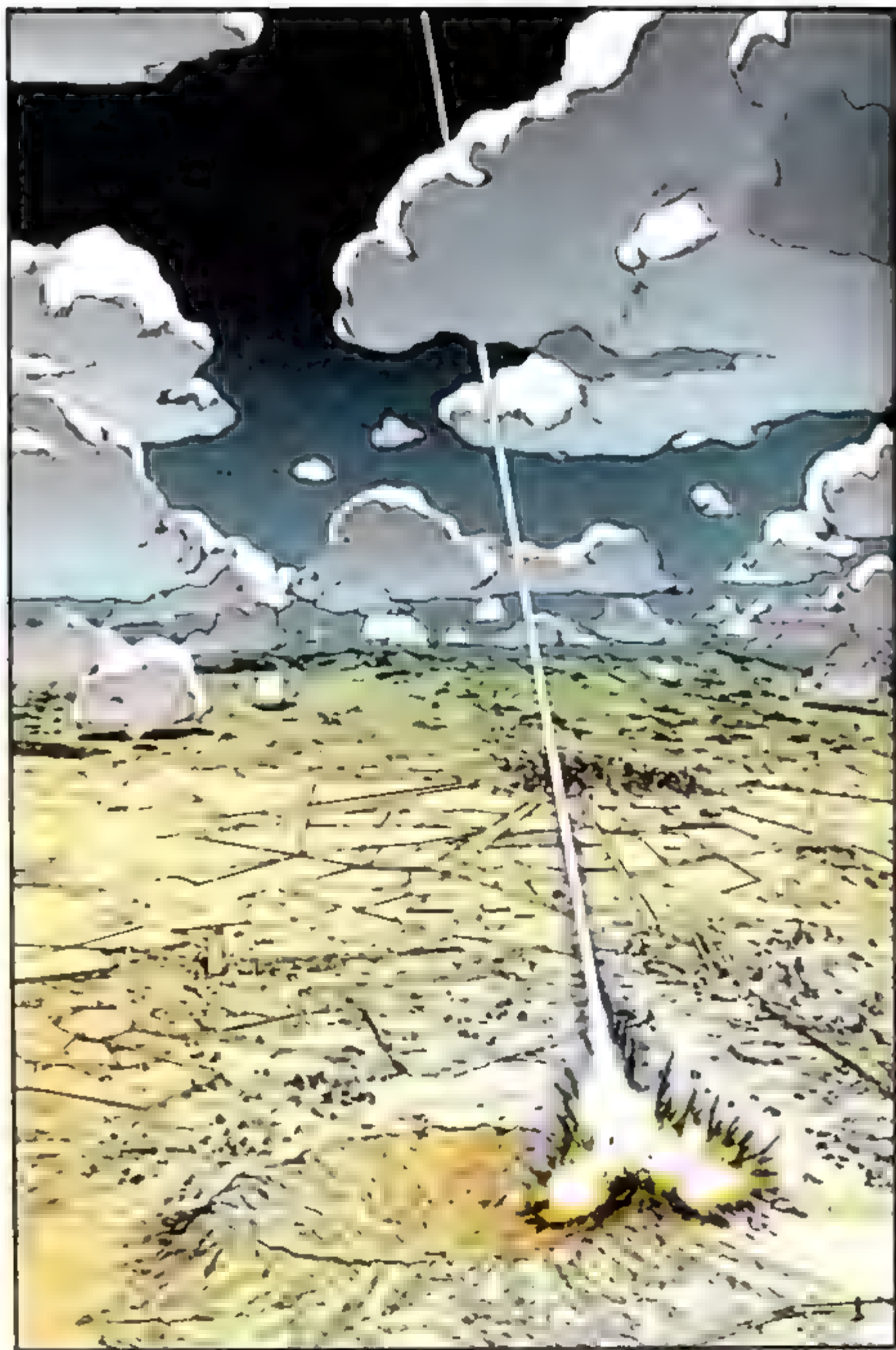






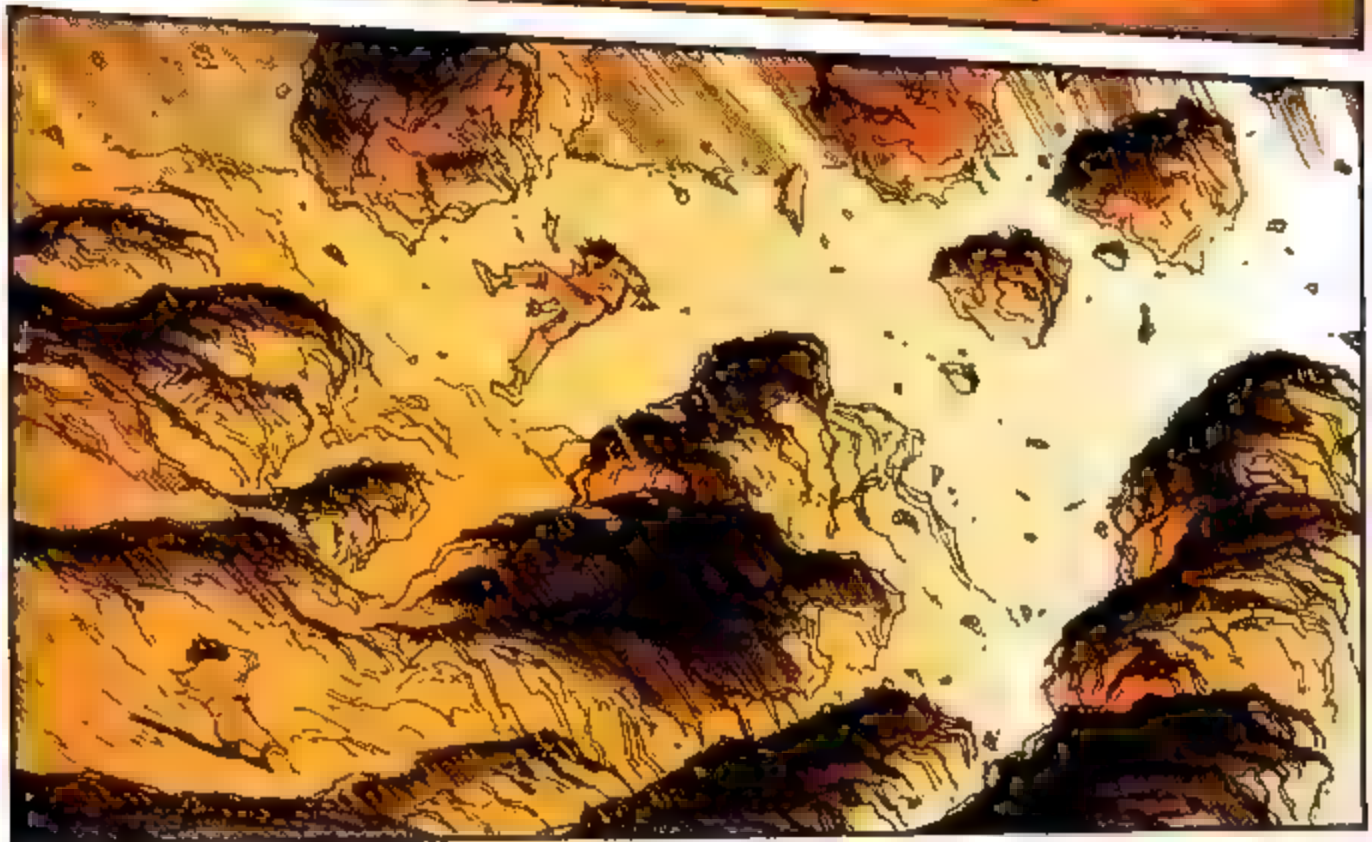




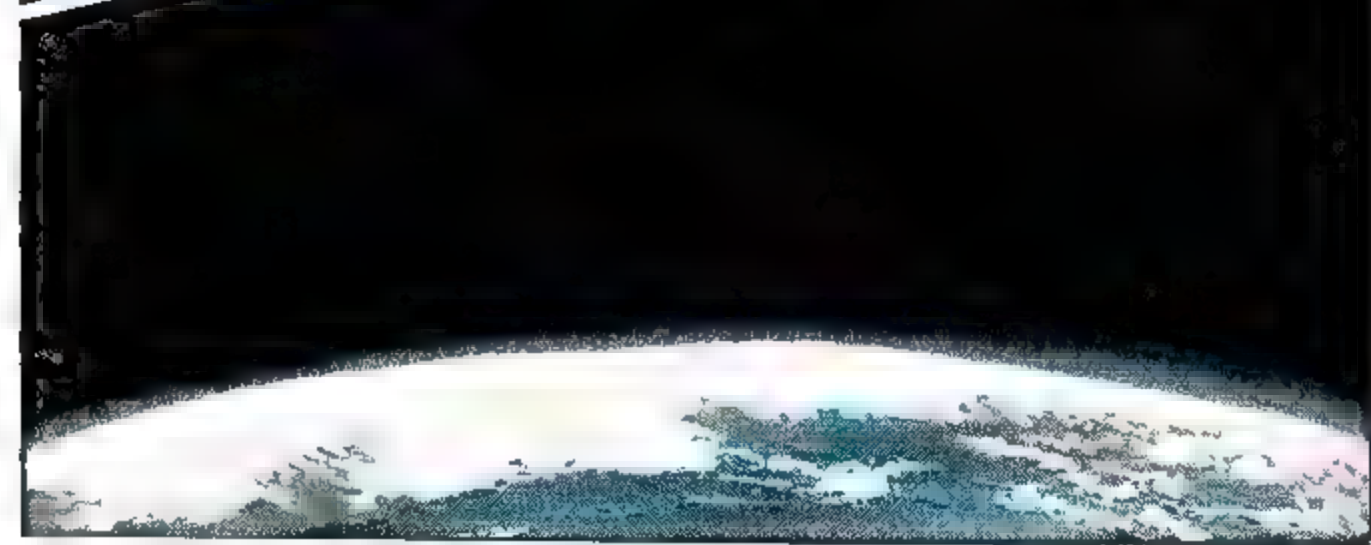
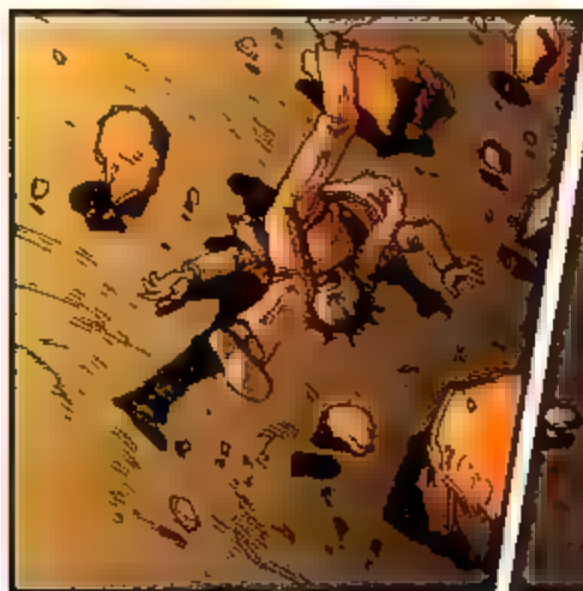




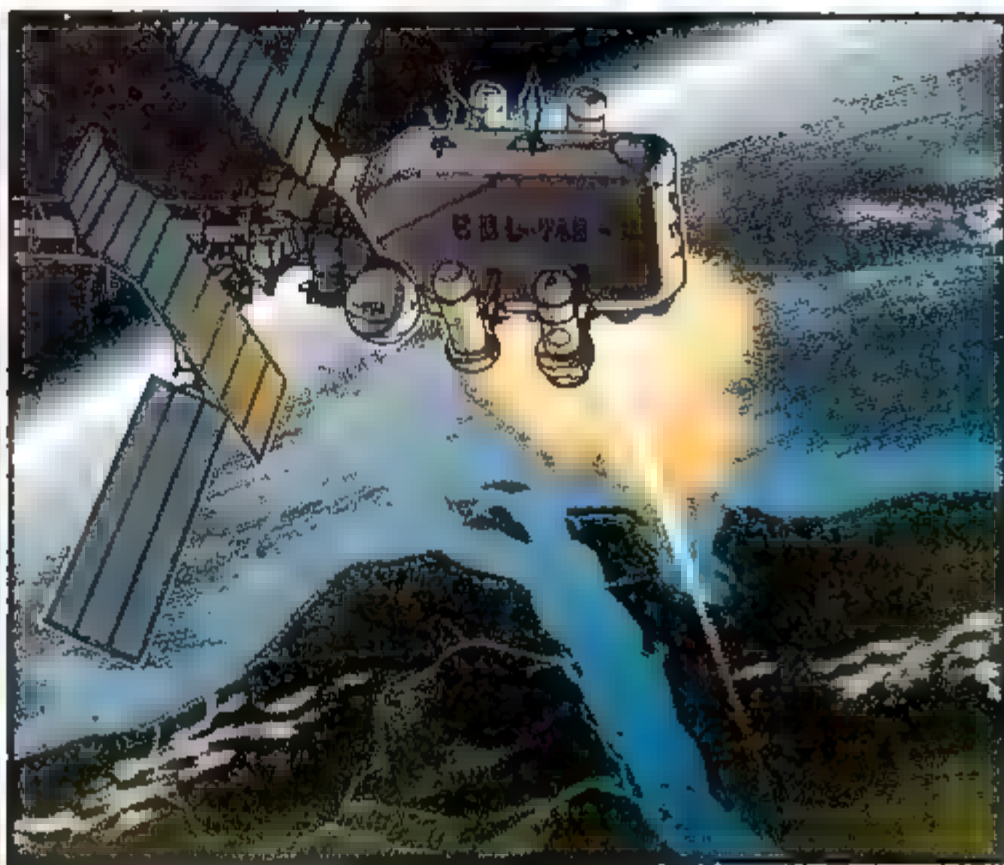
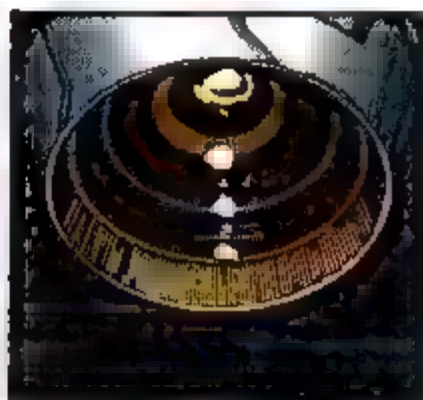
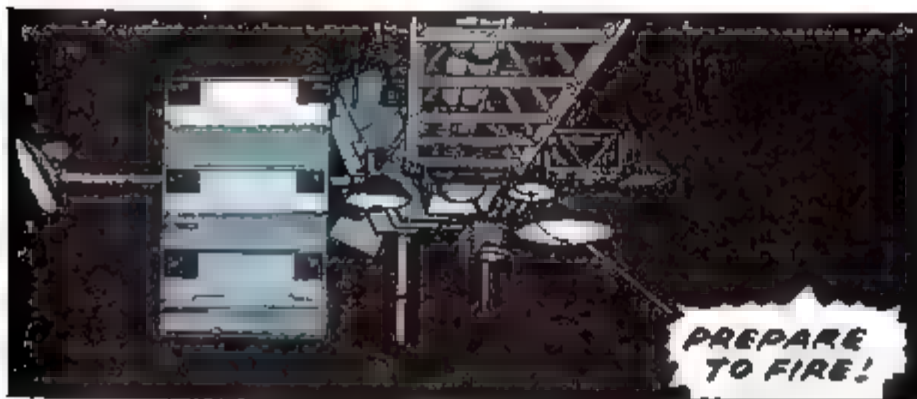
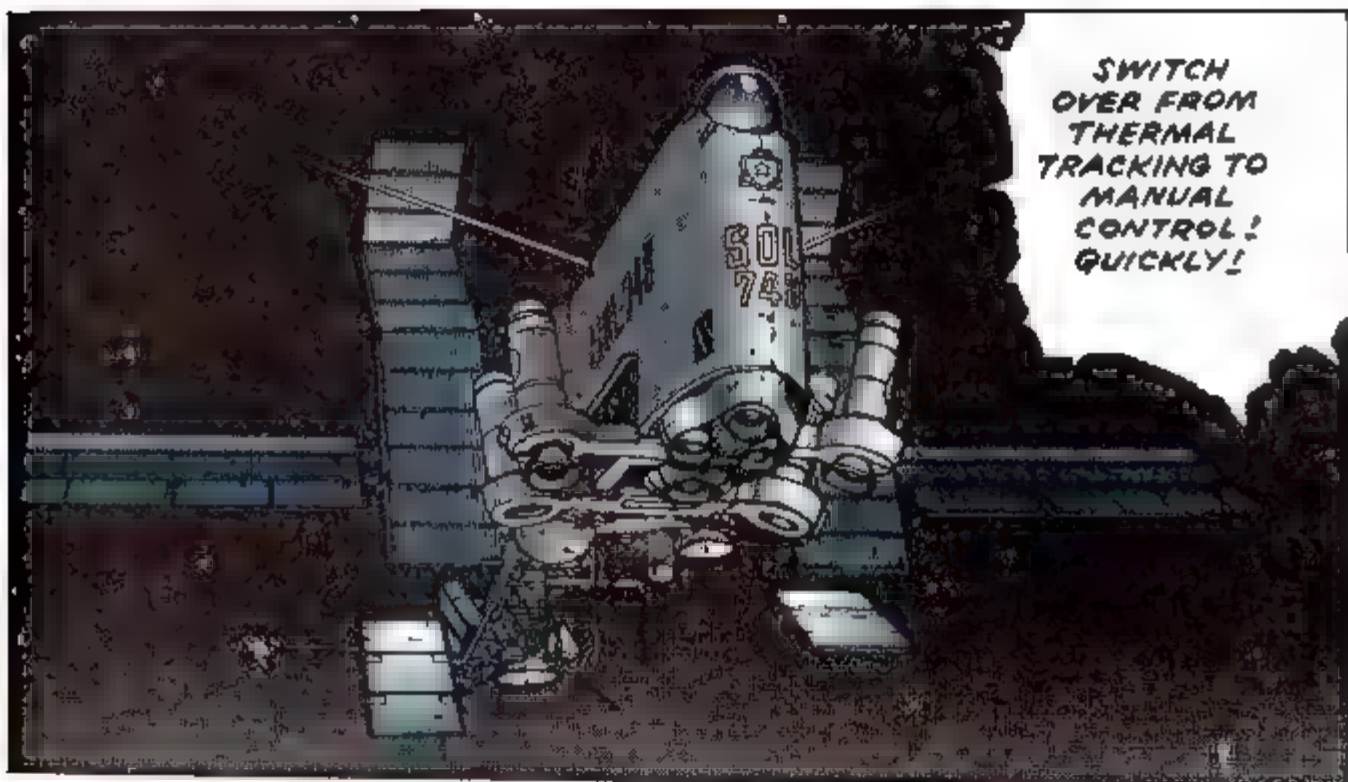
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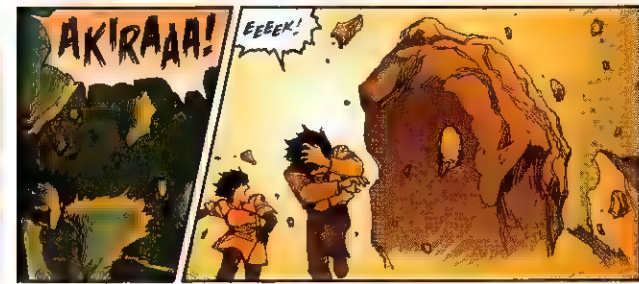
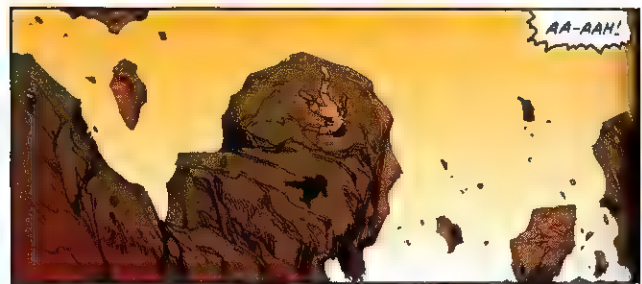
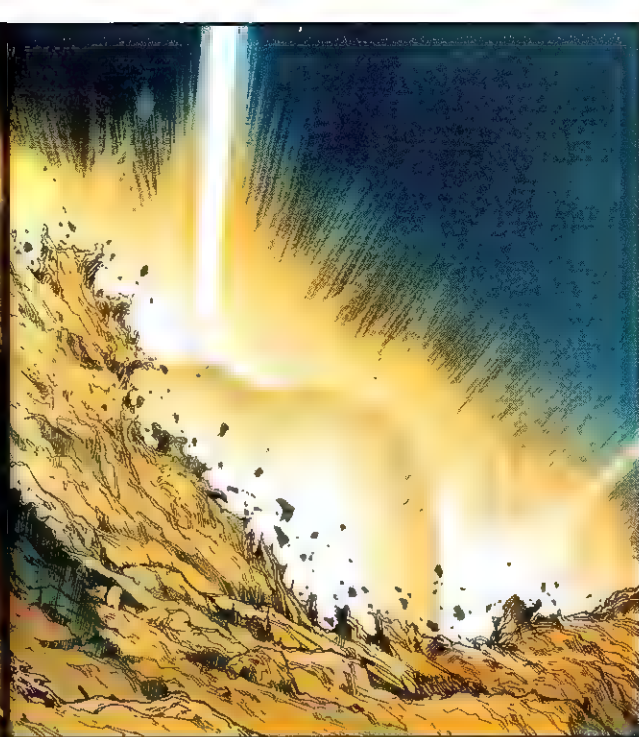




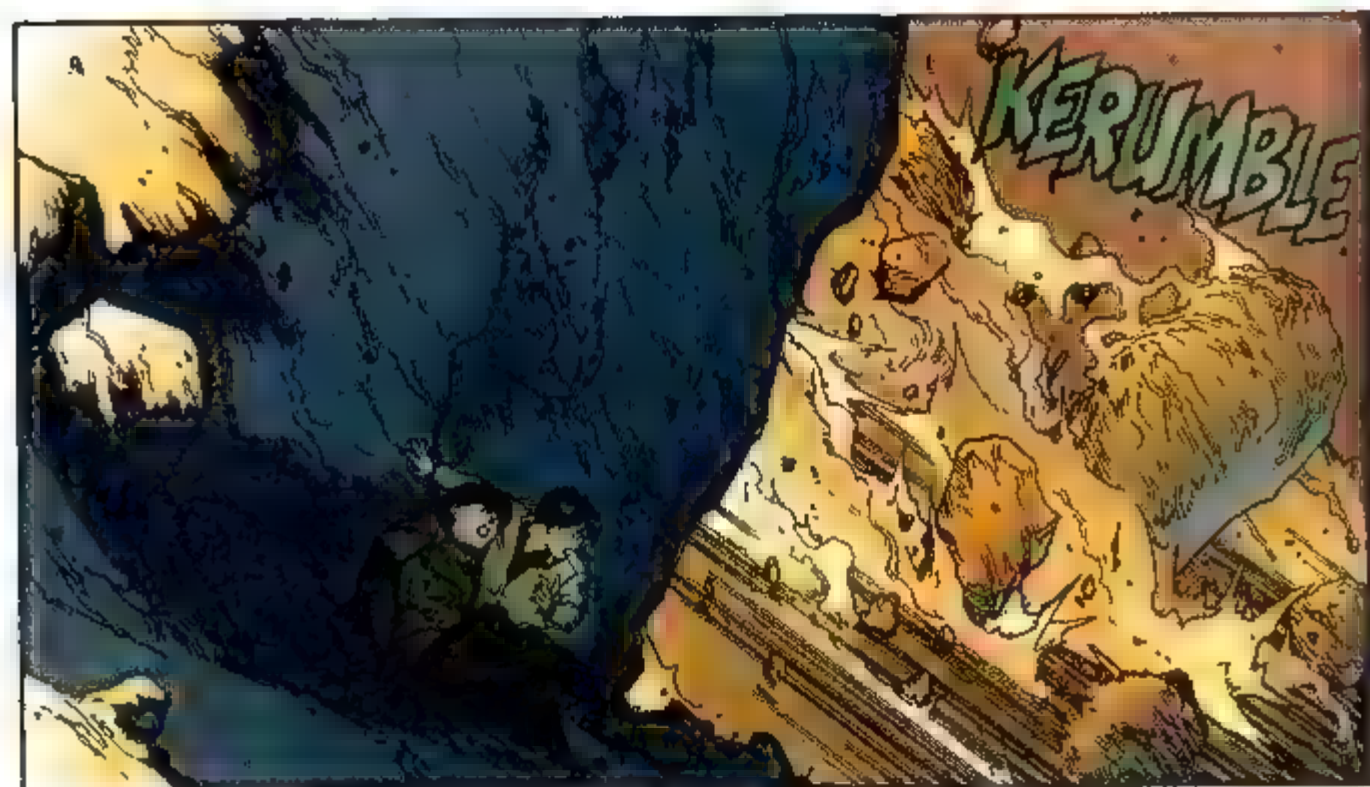
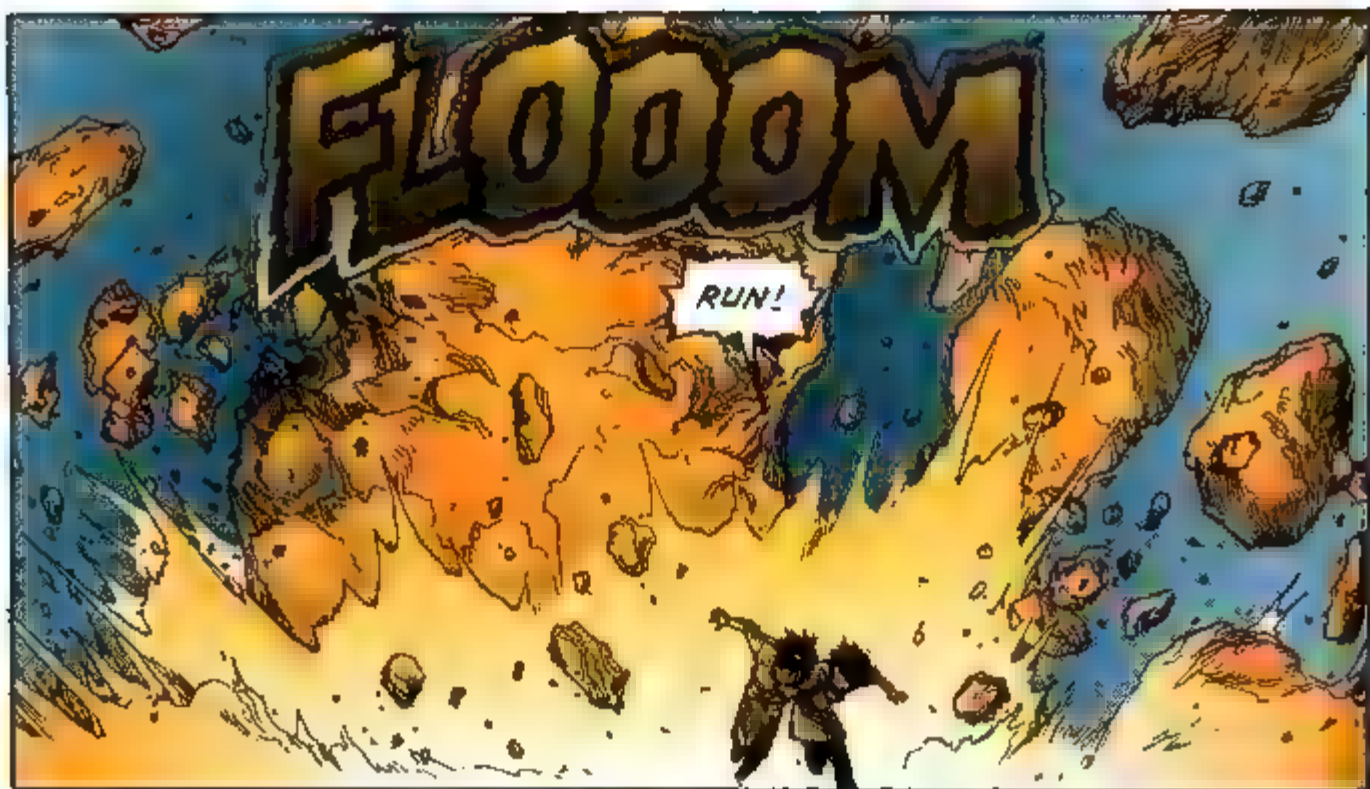




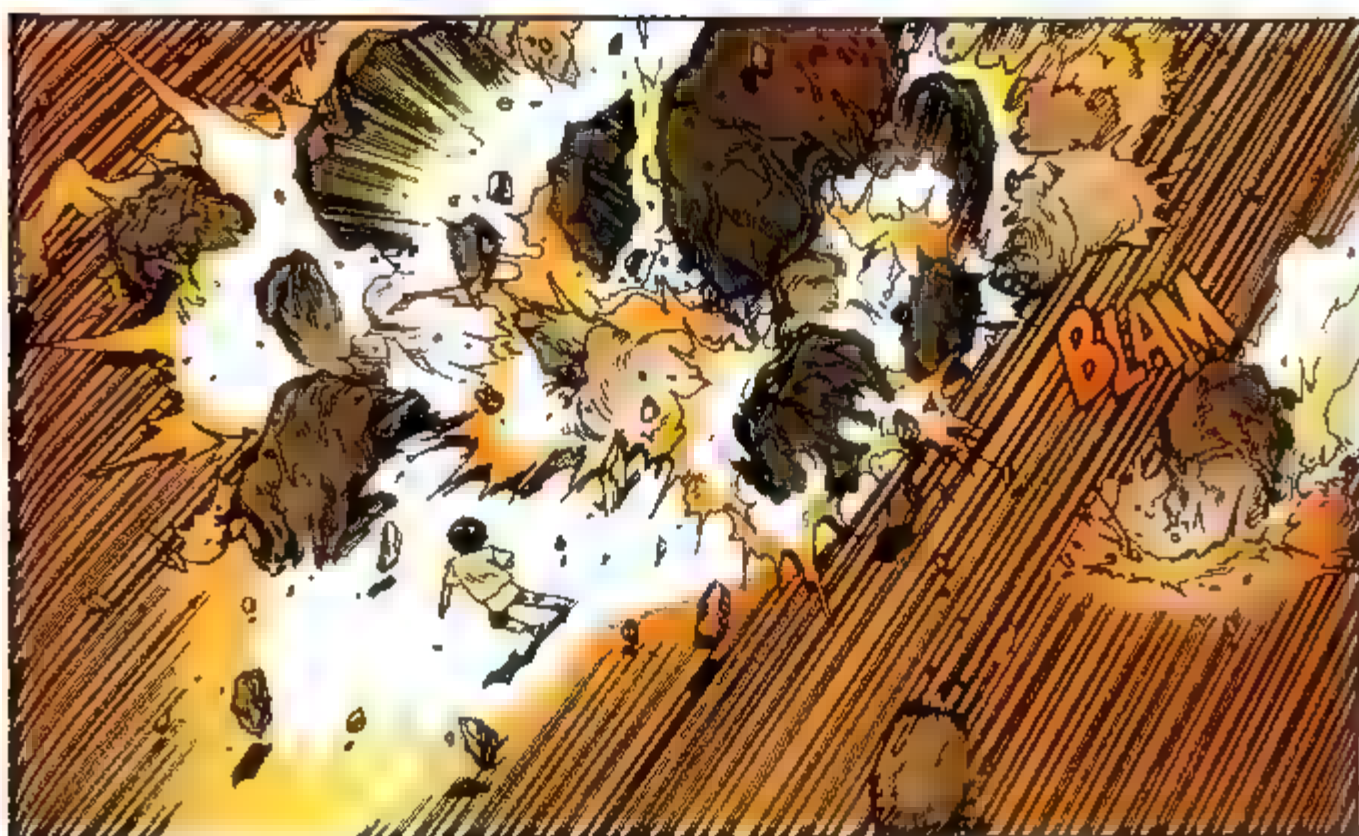
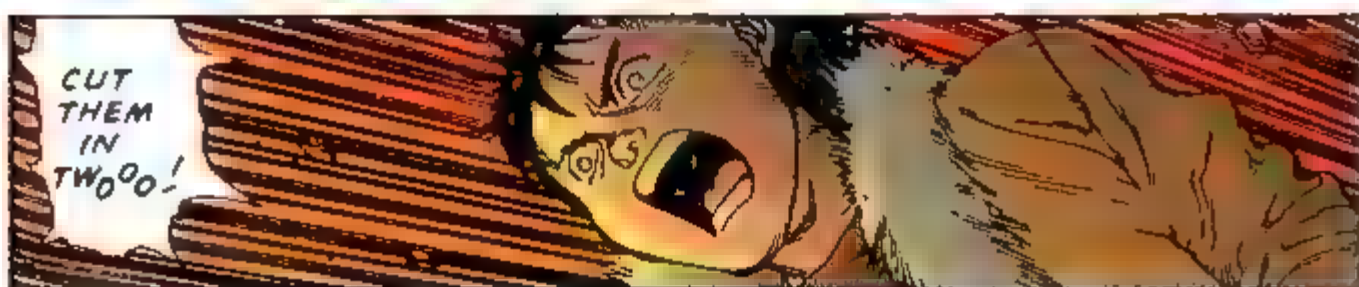
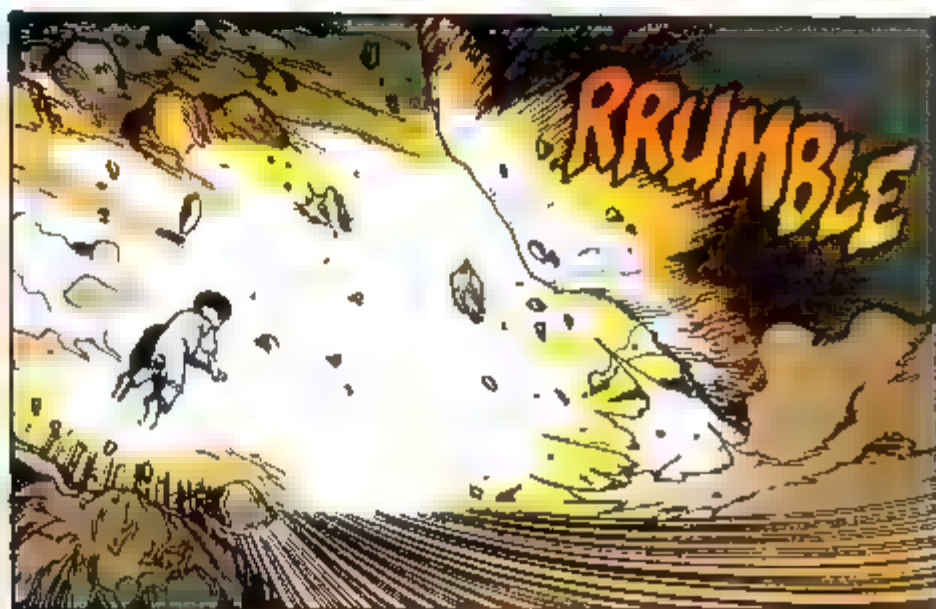
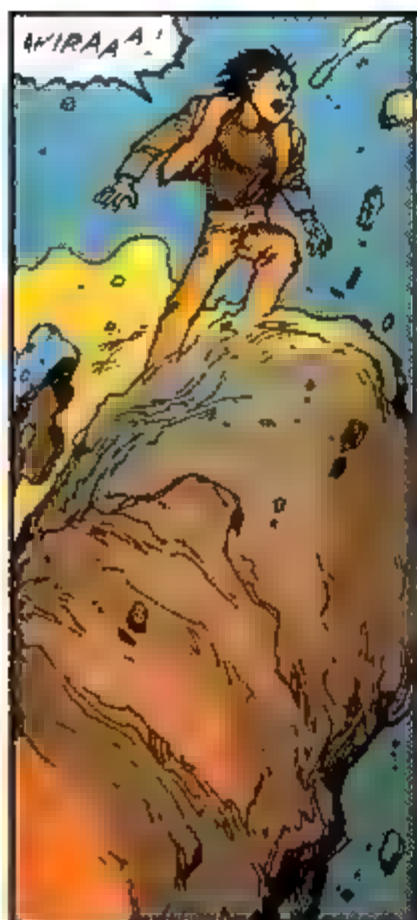




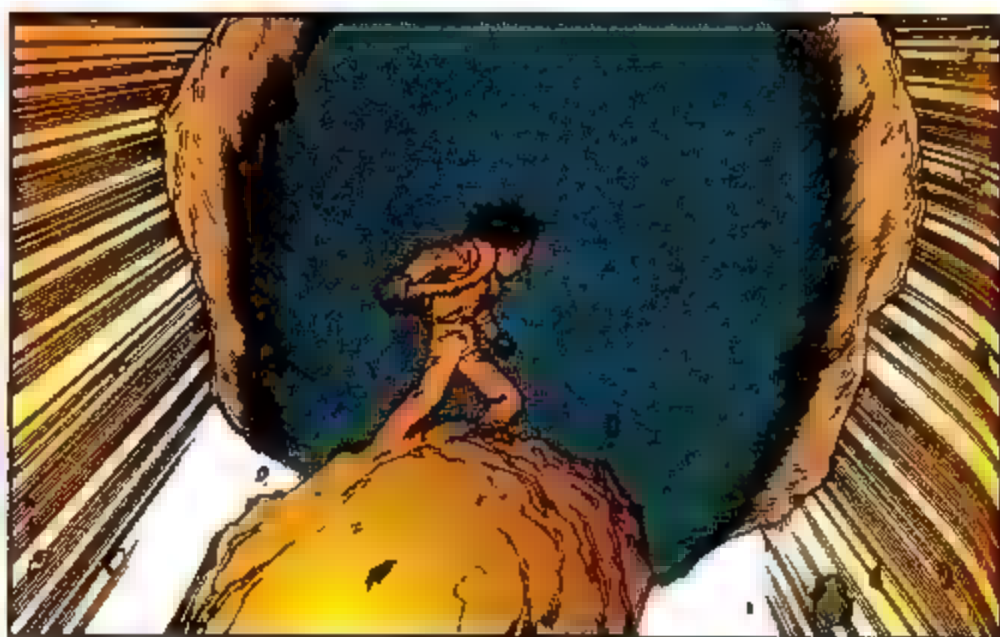
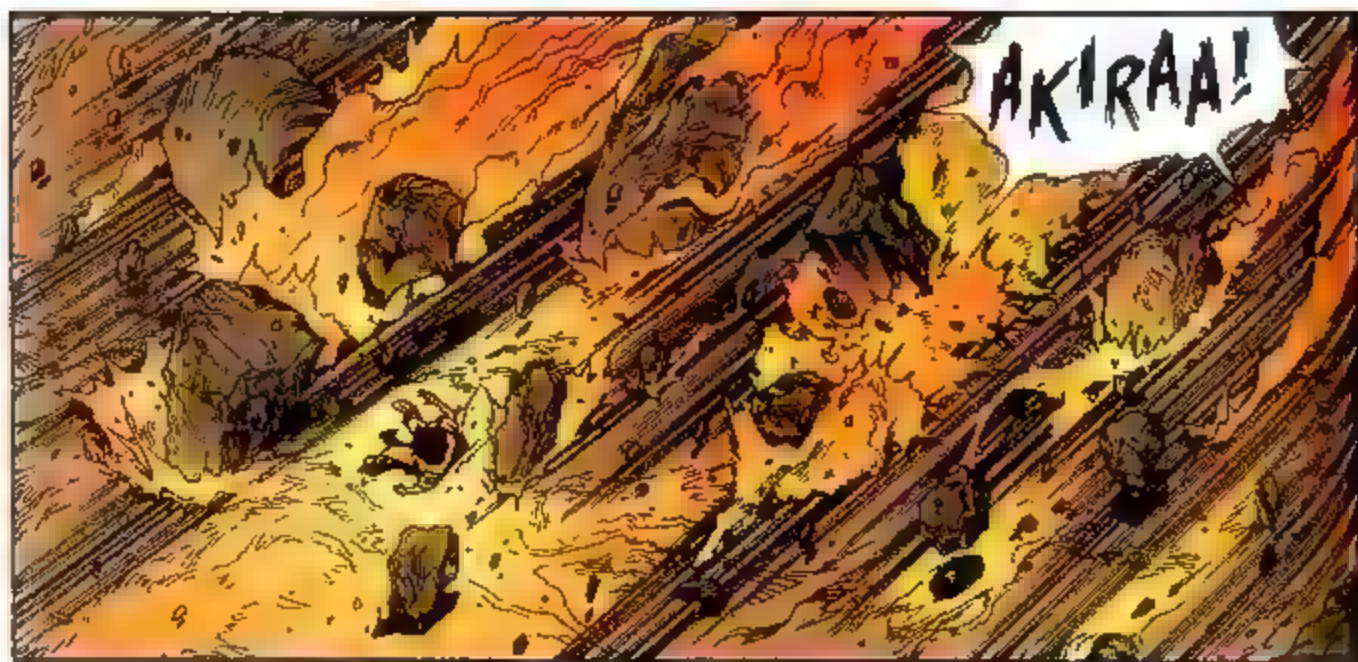




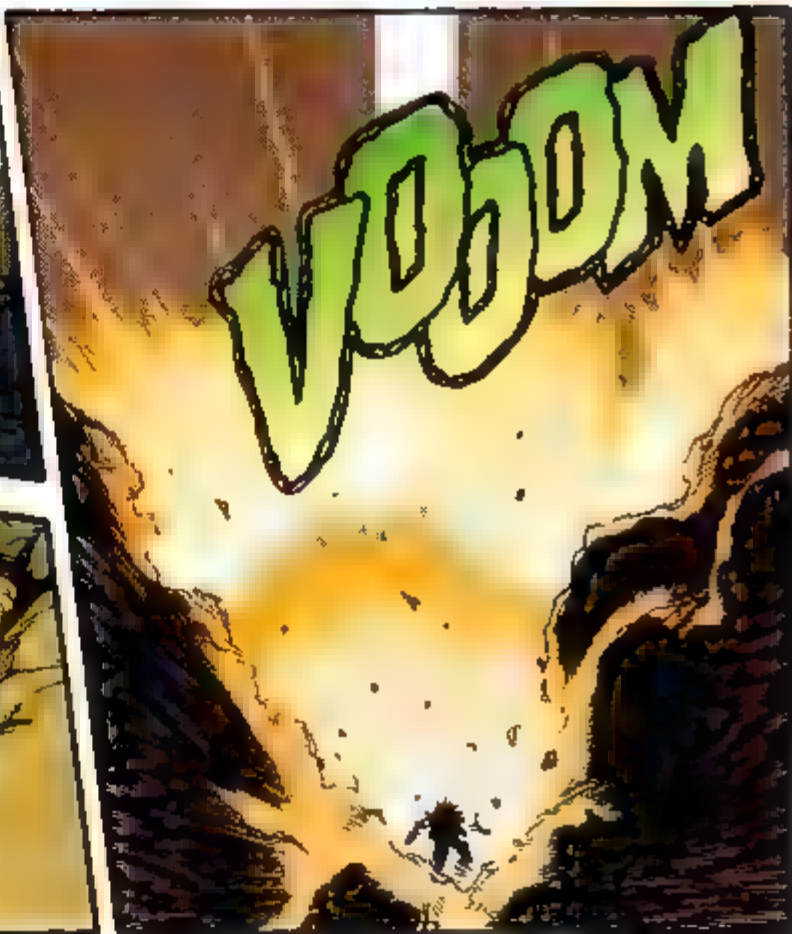
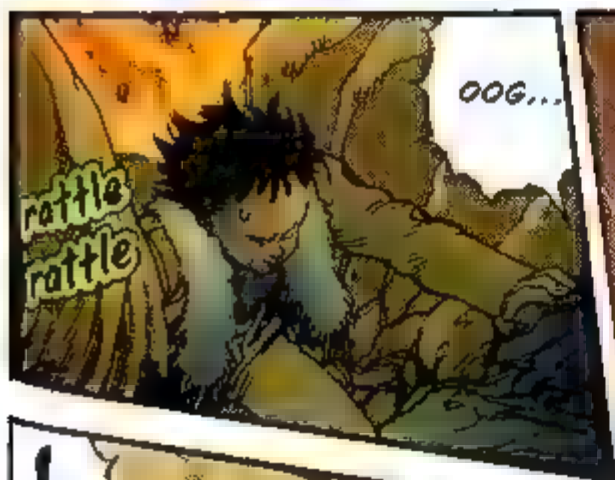
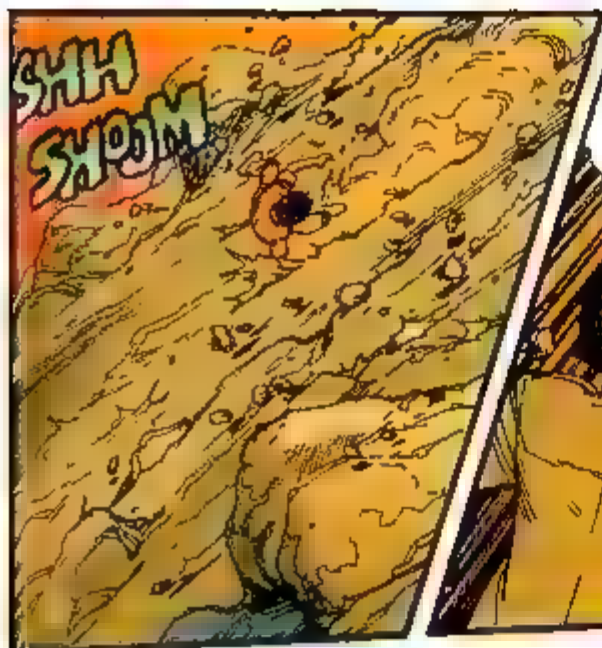




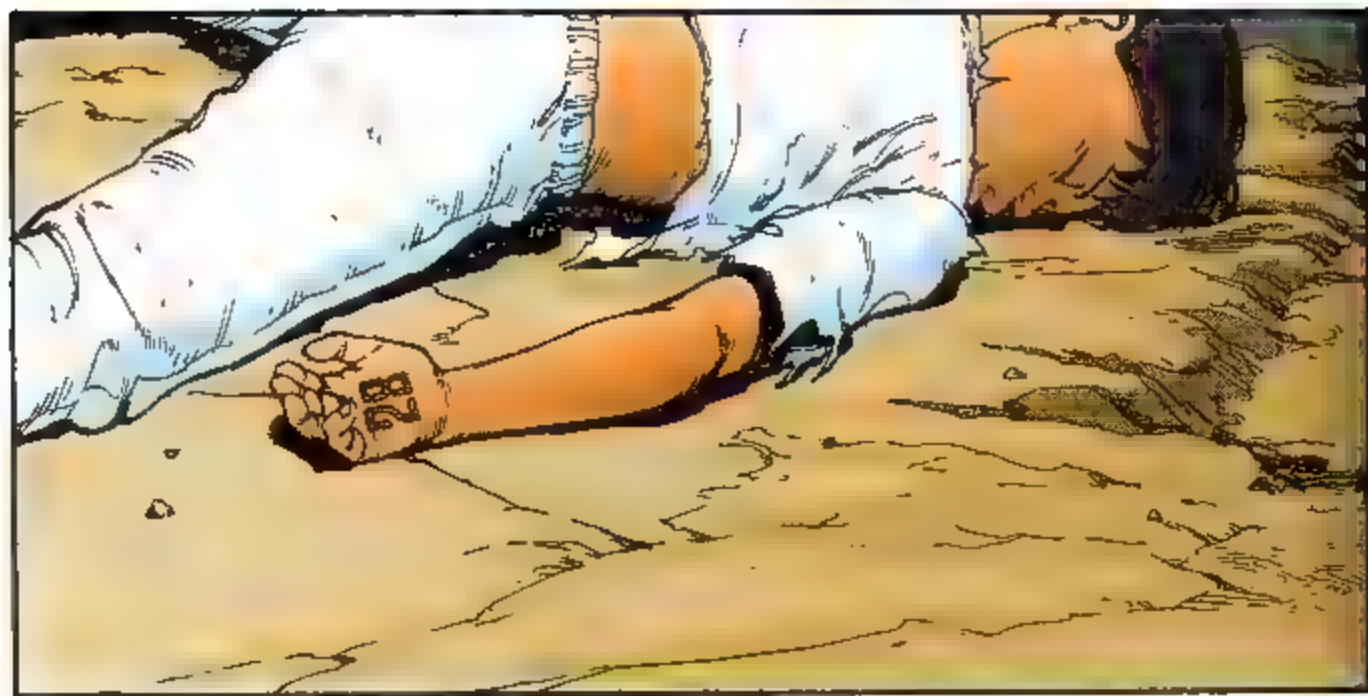
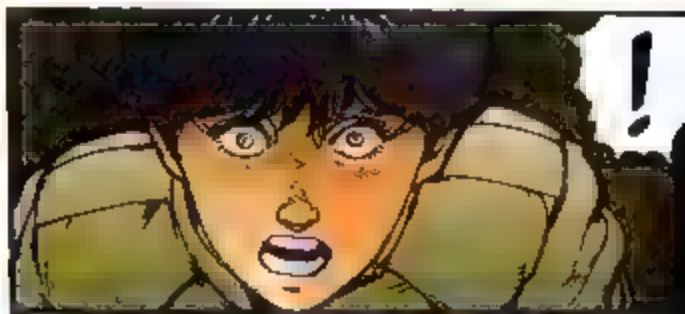
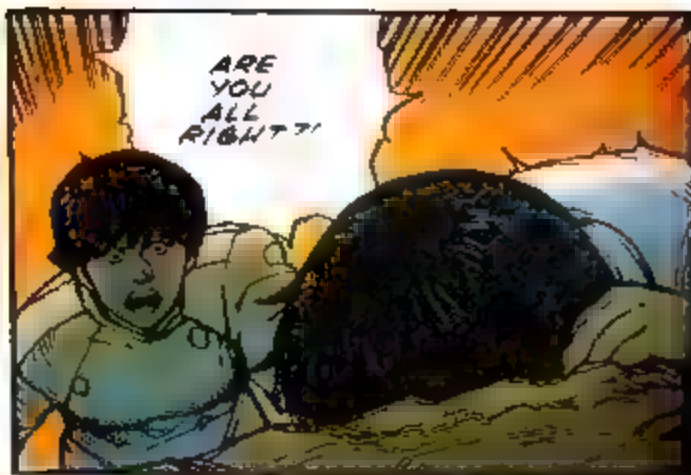




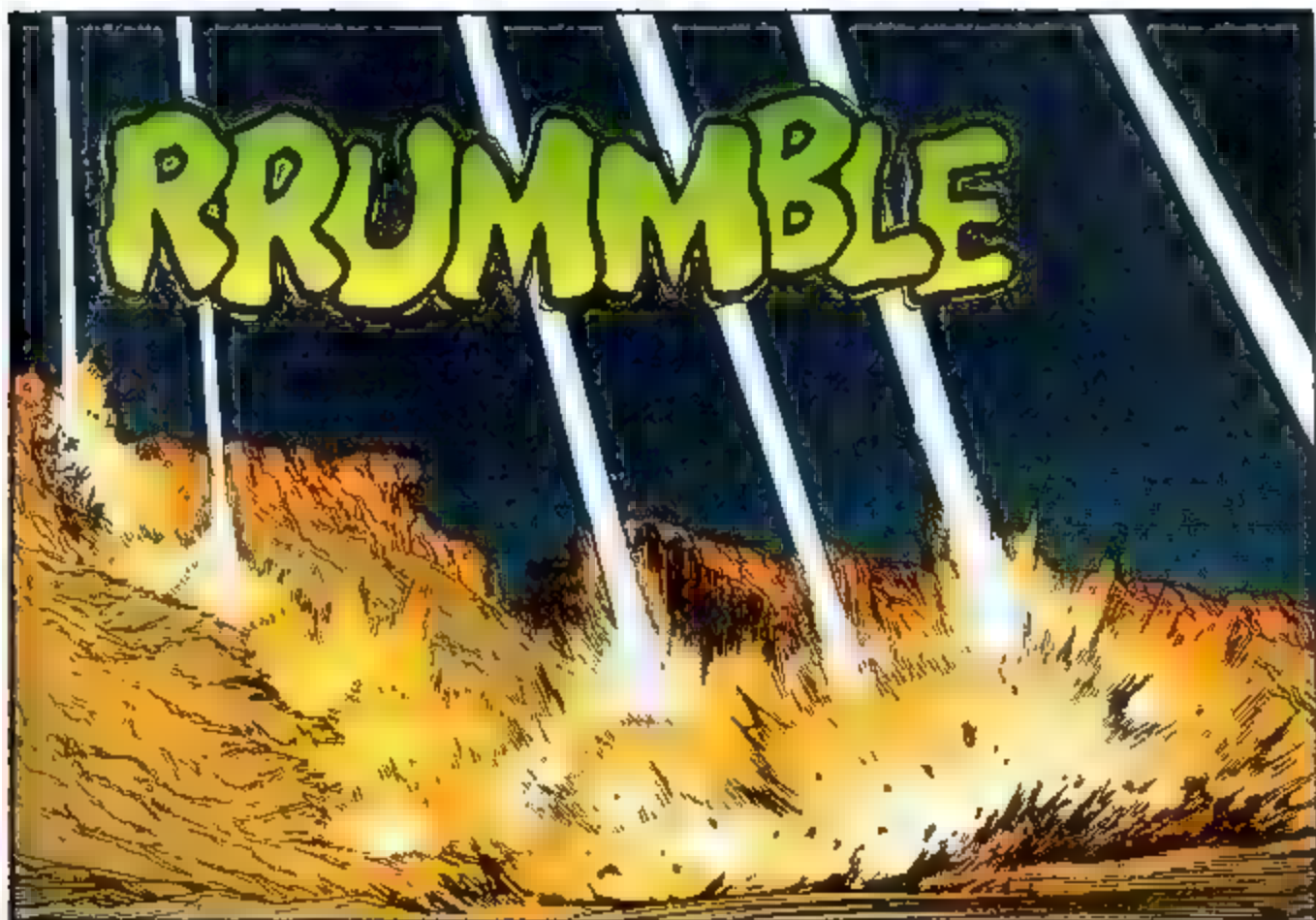






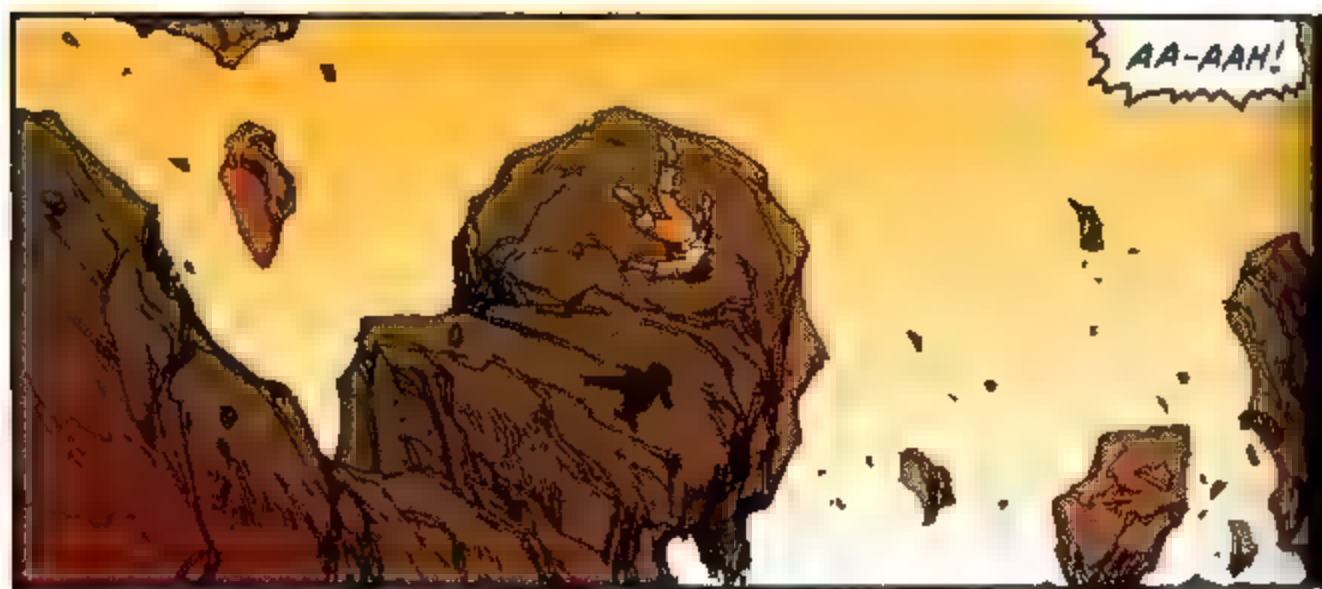




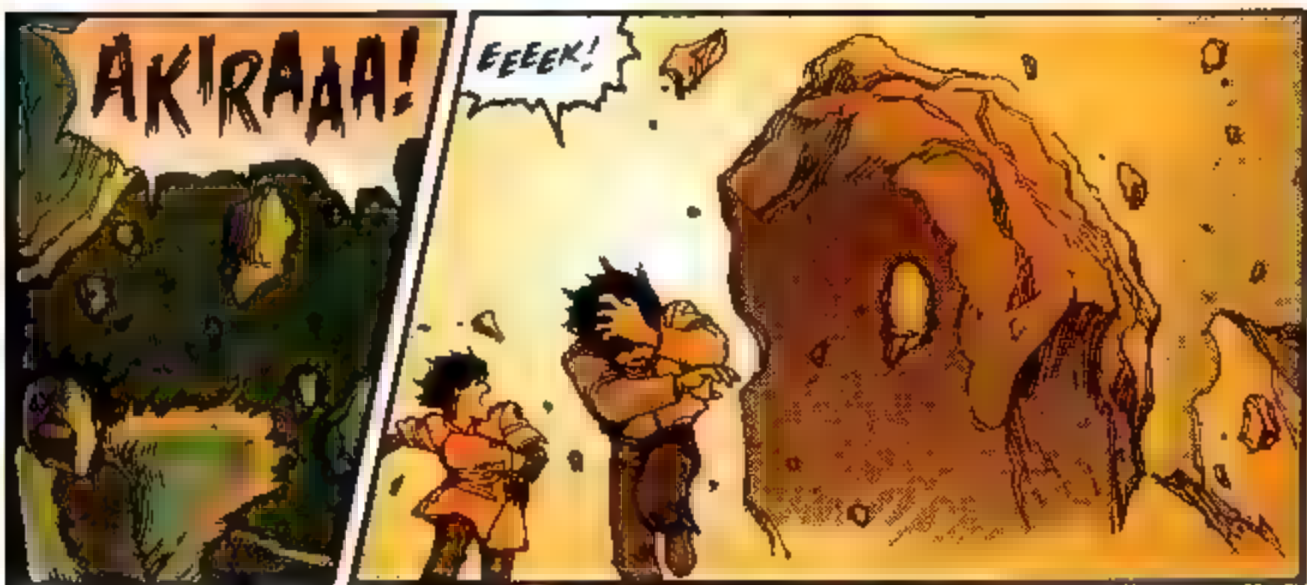
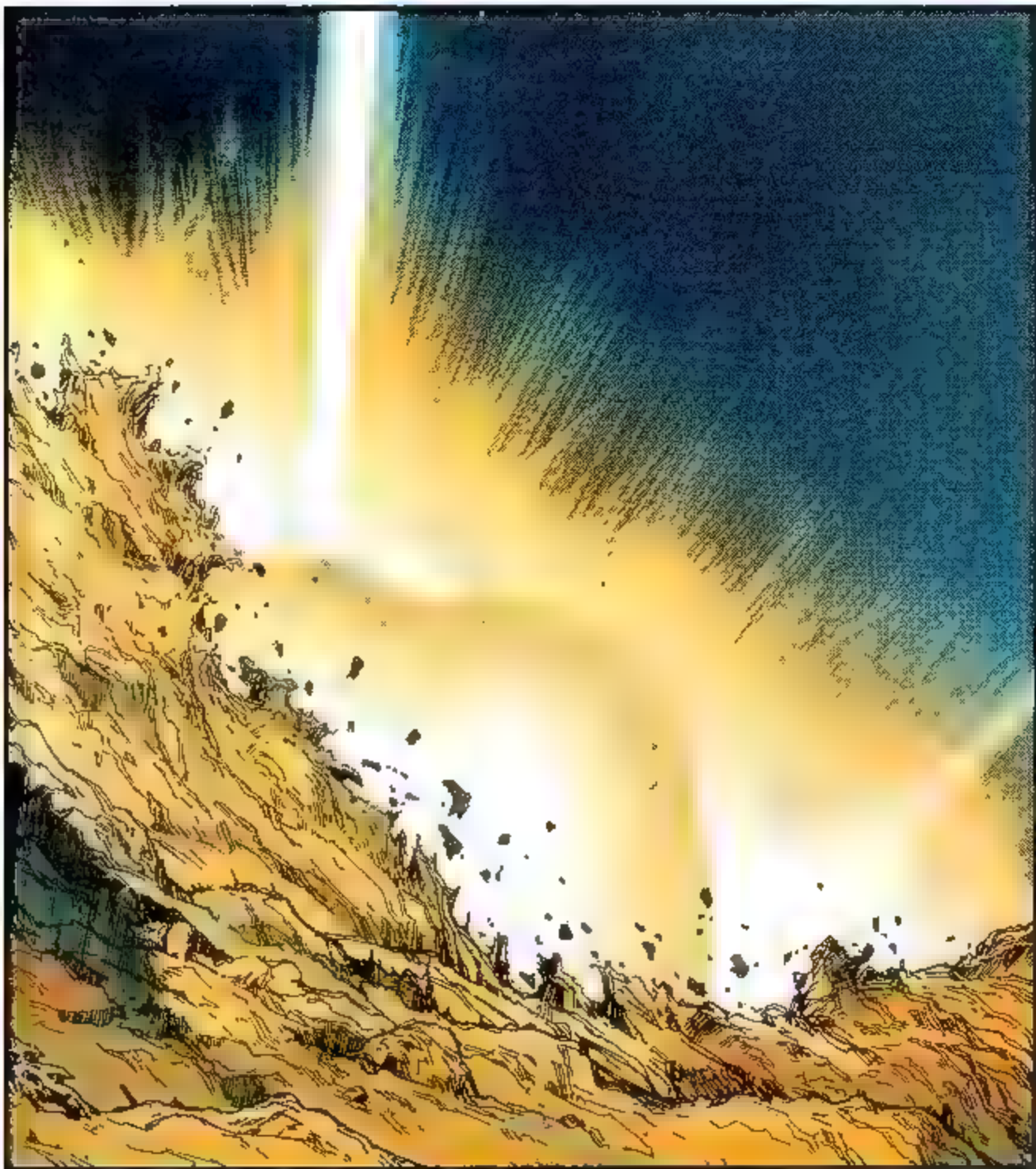












..RYU..

YOU'RE THE ONE  
WHO WANTED TO  
RESCUE THIS KID,  
SO NOW COME I  
GET STUCK CARRY-  
ING HIM?!

AAAAAAAAAA

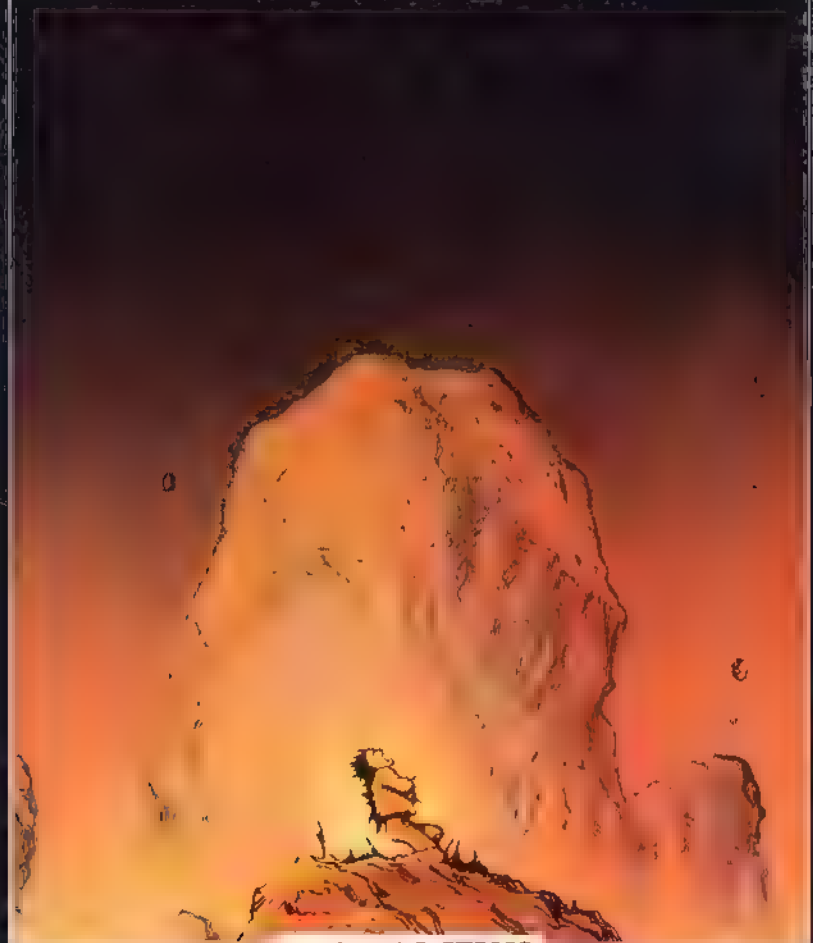


# AKIRA

11

TM

SHOGAKU SHINSHU SHONEN VOL. 1 NO. 3



KATSUHIRO OTOMO

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# AKIRA

BY KATSUHIRO OTOMO

CHAPTER 11

**AKIRA RISING**

## WHAT HAS GONE BEFORE

The year is 2030. The world is rebuilding from World War I in **Neo-Tokyo**.

Plans are being made to hold the next Olympics in the "old city"—where, thirty-eight years ago the bombs fell. In the old city, a band of teenaged delinquents led by **Kaneda** encounter **Number 26**—a terrified child with telekinetic abilities. As a result of the encounter, **Kaneda** and his friend **Tetsuo** become entangled in a power struggle between a mysterious organization led by a man known only as the **Colonel** and an underground resistance group bent on stopping the Colonel's activities.

Among the resistance, **Kaneda** meets **Kay**, her brother, **Ryu** and Ryu's closest subordinate, who finds and nearly kills a spy from the Colonel's organization. They are commanded by **Nezu**—a government official—and a powerful religious leader with precognitive gifts—**Lady Miyako**.

There is a number of children under the Colonel's control, each

one possessing a unique psychic talent and identified by a number marked on their hand. Another of the children is **Akira**, so powerful that since the war he has been suspended in cryogenic sleep.

The Colonel's chief medical advisor, called **Doctor**, subjects **Tetsuo** to painful electronic and chemical experiments. This awakens tremendous telepathic potential in the boy, who is dubbed **Number 41**.

Unfortunately, a monstrous side of Tetsuo's nature also appears. With the ability to shrug off the most serious injuries, **Tetsuo** goes on a killing spree.

Eventually, he murders one of Kaneda's closest friends, then attacks **Kaneda**. This allows the **Colonel** to capture **Kaneda** and **Kay**.

**Tetsuo** finds it intolerable that **Akira** may be more powerful and forces the **Doctor** to tell him where **Akira** is. **Tetsuo** is determined to seek **Akira** out and attacks the **Colonel** when he tries to stop him. The psychic children, like **Lady Miyako**, fear Akira's power. They are worried about the disaster **Tetsuo** may unleash and use their talents to help **Kay** and **Kaneda** escape. "Aided" by the same spy Ryu's

lieutenant left for dead, they pursue **Tetsuo** to the Olympic site, where **Ryu** and his lieutenant are working undercover.

The **Colonel** tries to prevent a disaster by unleashing his troops and scientists. A fight ensues. **Tetsuo** is attacked, but not harmed. Meanwhile, Akira's chamber temperature rises, apparently responding to Tetsuo's psychic energy.

**Kaneda**, **Kay** and the spy steal one of the army's flying platforms, but are unable to control it. The result is while trying to reach Akira's chamber, the unlikely trio fly by an elevator platform carrying **Tetsuo**, **Ryu** and his lieutenant. The trio barely manages to leap off the platform before it crashes. Now grounded, **Kay** forces the spy to go his own way. **Kaneda** and she stumble across Akira's chamber. Meanwhile, the spy corners Ryu's lieutenant on an elevator platform. Suddenly, intense cold from Akira's chamber consumes the site meaning **Akira** is dangerously close to consciousness. The **Colonel** orders his troops to retreat. As **Tetsuo** reaches Akira's resting place, the cryogenic chamber begins to crack from within.





...RYU...

YOU'RE THE ONE  
WHO WANTED TO  
RESCUE THIS KID,  
SO NOW I'M THE  
ONE GET STUCK CARRY-  
ING HIM!!

AAAAAAA

NEXT ISSUE: ENTER SAKAKI

# OTOMO

# KATSUHIRO



One would imagine from the pure size of a volume of Akira that Katsuhiro Otomo would have no time left for anything else—not so. This month in your favorite comic store you should be able to find a beautiful book called **Otomo Katsuhiro Artwork—Kaba.**

It is a collection from the incredibly wide-ranging work that Otomo has done over the years. This particular piece is from a story called *Farewell to Weapons*. What is really interesting to us here is the story page (which originally appeared in *Young Magazine* under the title *Buki yo Saraba.*) is already “westernized.” The sound effects were translated and balloon shapes changed to horizontals. The easy transition of the art gives you a feel for how comics are the international language.





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editor in chief

**A**KIRA—a small sleepy child awakens from a thirty-eight year long sleep. He stumbles hesitantly to the person who woke him—Tetsuo. From the chamber that has held Akira a deadly cold wave rushes forth flooding tunnels around the site. The cold extinguishes the life from all it touches, but it is only fitting justice for its victims are the ones who have helped keep Akira asleep...entombed...stealing a part of his life. Akira stumbles away from his almost tomb, seeking only the lovely warmth, following Tetsuo up to the bright blinding light of the sun. Across Neo-Tokyo the civilian defense claxon sounds, people scrambling for shelter. What do they fear? It is only a child waking from a nap...

KATSUHIRO OTOMO'S

AKIRA





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I buy um

I preserve um